VOGUE

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Celanese adds Washability to the smartness of MOIRÉ

Celanese moires present a beauty that is altogether modern...*and they are washable!* They introduce effects that are refreshingly novel...striking combinations of moiré with woven designs...moiré with embossed patterns ...plain waterings, large or small, simple or sumptuous...*and all are washable!* + Lovely to the eye, lovely to the touch, these superb fabrics are miracles of practicality. Their patterns are permanent, their colors are fast. You can tub them and iron them with no more care than you give to any fine fabrics. + Styled in the mode's preferred colorings, including the smart new blues and browns... and unique among moirés for those practical qualities found only in Celanese brand yarn ...Celanese moirés are being featured everywhere by stores which stress the distinctive. + *The Miracle of Celanese*, a richly illustrated brochure containing actual samples of these and other Celanese fabrics, and a copy of our moiré booklet, will be sent on request. Address Style Bureau, Celanese Corporation of America, 15 E. 26th St., New York, *or* Canadian Celanese, Ltd., Montreal.

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CELANESE

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FABRICS

SATINS ✦ TAFFETAS ✦ TWILLS ✦ VOILES ✦ NINONS ✦ VELVETS ✦ CREPE MAROCAIN ✦ MOIRES

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SILVERWARE

Noted for Quality
For Three Generations

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FIFTH AVENUE & 37TH STREET
NEW YORK

New tiered wrap of sheer metal brocade lined with chiffon of the dress, 275.00

The new formal chiffon bow dress . . in yellow, orange, red and blue, 150.00

New Southern Fashions By Jay-Thorpe

57th and 56th Streets, West, New York

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Vol. 73, No. 1
Whole No. 1351

BONWIT TELLER

FIFTH AVENUE AT 38TH STREET
NEW YORK

SOUTHERN SPORTS CLOTHES

AND THESE OF COURSE ARE THE VANGUARDS OF THE SUMMER SPORTS MODE. NOTABLE BONWIT TELLER FASHIONS ARE THE HAND-QUILTED COAT IN JAVA AND INDIA PRINTS WHICH IS WORN OVER A FRENCH HAND-MADE FROCK; AND THE THREE-PIECE SPORTS ENSEMBLE OF HAND-KNITTED BOUCLETTE WITH SLEEVELESS JUMPER IN DECIDEDLY MODERN DESIGN.

sports attire for women and misses . . . fourth floor

GUERLAIN

SHALIMAR

out·of·essences·so·rare·that·only·a·small·quantity·can·be·procured · Guerlain · one·hundred·years·parfumeur·laureate of·France·has·created·Shalimar·the·unforgettable.

New-York · 578 · madison·ave - Paris · 68 · champs-élysées

Guerlain·perfumes·are·bottled·and·sealed·in·Paris·and·sold·only·in·the·original·bottles

An Arbiter of Fashion

IF you would be guided by fifty Fashion experts in choosing your clothes, go to any one of the Madelon Shops. There, in charming array are the frocks and coats, the ensembles, and all the lovely accessories that these Fashionists assemble for you each month from the style centers of the world.

Madelon prices are: Frocks and Gowns, $59.50, Spring Coats, $49.50, Junior Frocks, $19.50, Junior Coats, $29.50, Hats, $12.50, Junior Hats, $8.50, Shoes, $10 and $12.50, Handbags, $7.50, Silk Hosiery, $1.85 a pair. Pure Dye Glove Silk Underwear, $1.95 and $2.95.

The Shops of Madelon

Akron, Ohio, THE C. H. YEAGER CO.
Albany, N. Y., COTRELL & LEONARD
Anderson, Ind., G. W. GATES
Baltimore, Md., O'NEILL & COMPANY
Boise, Idaho, C. C. ANDERSON CO.
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Des Moines, Iowa, YOUNKER BROTHERS-HARRIS EMERY CO.
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The Shops of Madelon

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Washington, D. C., FRANK R. JELLEFF, INC.
Wheeling, W. Va., STONE & THOMAS
Wichita, Kansas, THE GEO. INNES CO.
Worcester, Mass., J. C. MACINNES COMPANY
Youngstown, Ohio, G. M. MC KELVEY CO.

Of Sheer Crêpe Georgia Loomed in France

Imagine a worsted voile as sheer as crêpe Georgette! A fabric cool and pleasant to wear as chiffon, yet tailoring and taking tucks with that crisp beauty which belongs exclusively to worsteds! The little tailored jabot and the skirt with its plaits partly stitched—partly pressed—introduce the flare of the 1929 silhouette. The Patou neck is very smart. In ashes of roses, green, Zeppelin, navy, beige, black, and Nattier blue, with inter-woven tiny white checks. Made over a tailored slip of matching silk crêpe, priced—in good stores—$49.50.

GOLFLEX

Write Wilkin & Adler, Inc., 500 Seventh Avenue, New York City, if you can't find Frocks—and Coats—labelled GOLFLEX—at your favorite store. In Canada, Golflex Clothes are made by Gould-Samuel & Co., 2050 Bleury Street, Montreal.

© 1929—W. & A., Inc.

Chanel Bows and Plaits Appear for Afternoon

All Paris speaks of the "Frock with softness" for afternoons. Here it is—beautifully interpreted by Golflex in a choice silk crêpe with tiny ribbed weave. Stitched plaits to deep yoke depth —and the introduction of godets—give a modish ripple to the skirt. The tight "young" swathed hip-line is retained while the deeper belt with its Chanel bows is distinctly new. In colors that go well with sun tan—Nattier blue, Zeppelin gray, warm beige, navy, green, and a subtle new red that suggests tomato. $35.00. The Golflex label is a sure guide to smartness.

GOLFLEX

Write Wilkin & Adler, Inc., 500 Seventh Avenue, New York City, if you can't find Frocks—and Coats—labelled GOLFLEX—at your favorite store. In Canada, Golflex Clothes are made by Gould-Samuel & Co., 2050 Bleury Street, Montreal.

These individual tailored dresses created by Lenkowsky are fashioned of the newest of all smart materials

CREPE CHIENDENT

(Fabric—J. A. Migel, Inc.)

a silk and wool textile of surpassing beauty. This unusual fabric lends itself to a softer type, dresses suitable for street and sports wear in exclusive colorings —obtainable at the following discriminating stores.

Al Rosenthal, Inc.	Oklahoma City, Okla.
Bullock's	Los Angeles, Cal.
City of Paris	San Francisco, Cal.
Geo. R. Taylor Co.	Wheeling, W. Va.
Julius Garfinckel & Co.	Washington, D. C.
Lou Johnson	Tacoma, Wash.
Martha Weathered Shop	Chicago, Ill.
Neiman-Marcus Co.	Dallas, Texas
R. H. Stearns Co.	Boston, Mass.
Schoen & Co.	Baltimore, Md.
Steinberg's	St. Louis, Mo.
Thalheimer Bros.	Richmond, Va.
The Halle Bros. Co.	Cleveland, Ohio
The Louis Stern Shop, Inc.	Denver, Colo.
The Marston Co.	San Diego, Cal.
The Young-Quinlan Co.	Minneapolis, Minn.
Wm. Grabowsky & Son	Pittsburgh, Pa.
Woolf Bros.	Kansas City, Mo.
Woolf Bros.	Tulsa, Okla.
Young's Gown Shop	Portland, Ore.

LENKOWSKY BROS., Inc.

TAILORED DRESSES • SPORTSWEAR

550 Seventh Avenue, At 39th Street

New York City

Fur Coats make Expensive Raincoats!

GENUINE Duro Gloss RAINCOAT FABRIC

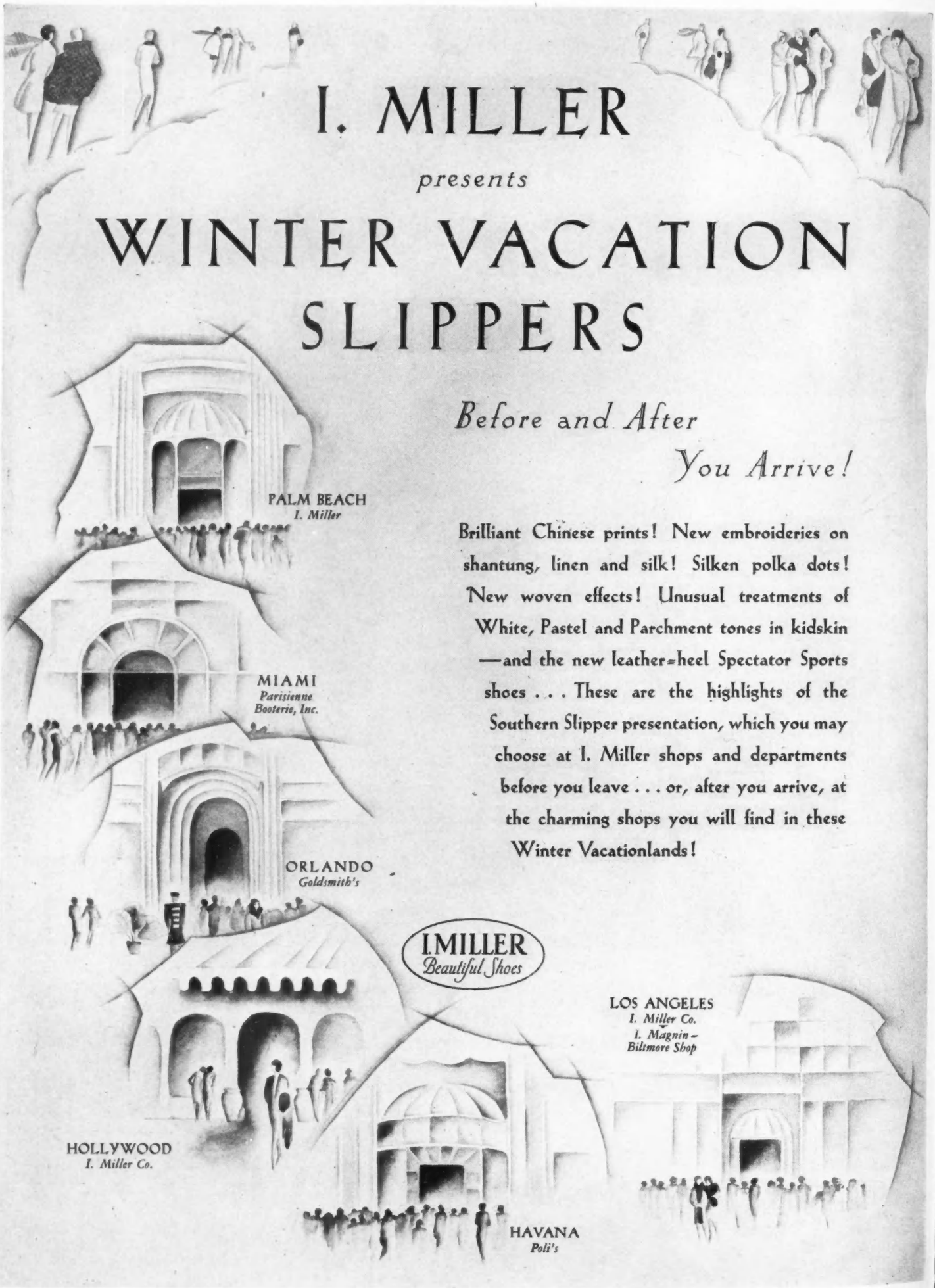
RAIN crinkles the sleekest fur and makes the best made coat look shabby. But she who sports a Duro Gloss may leave her fine fur coat at home. Perfect protection and tailored style are combined in this colorful, warmly lined rainwear. Wear this new Paris-approved "Gray Day" Coat and look the weather smartly in the face!

Duro Gloss

"GRAY DAY" COATS

for Men and Women

J. C. HAARTZ CO. ◆ NEW HAVEN, CONN.


I. MILLER
presents
WINTER VACATION SLIPPERS
Before and After You Arrive!
Brilliant Chinese prints! New embroideries on shantung, linen and silk! Silken polka dots! New woven effects! Unusual treatments of White, Pastel and Parchment tones in kidskin —and the new leather-heel Spectator Sports shoes . . . These are the highlights of the Southern Slipper presentation, which you may choose at I. Miller shops and departments before you leave . . . or, after you arrive, at the charming shops you will find in these Winter Vacationlands!
PALM BEACH
I. Miller
MIAMI
Parisienne
Booterie, Inc.
ORLANDO
Goldsmith's
I. MILLER
Beautiful Shoes
LOS ANGELES
I. Miller Co.
I. Magnin –
Biltmore Shop
HOLLYWOOD
I. Miller Co.
HAVANA
Poli's

CHIN-CHIN, vividly printed Chinese challis, to wear with white silk sports frocks.

Spectator Sports Shoe in hand-woven leather in beige and white and Summer colorings.

PETTIPOLKA, the new silk crepe, polka-dotted in red or green or blue.

Spectator Sports Shoe with all leather heel in tan or black calf on white buckskin.

Introducing SHANTILLA, the new embroidered shantung silk in pastel colorings.

J. Miller and his INSTITUTION INTERNATIONALE

Shops and Agencies in Principal Cities

—a hat by

de Marinis

New York's Master of the Mode

The unerring intuition for designing Hats of style significance is again apparent in a De Marinis creation. Paris même is the superb new straw... a printed silk band repeats its gayety in the accompanying scarf... a chic, youthful ensemble for the South and Early Spring... Authorized Agents for De Marinis Hats in every city.

DE MARINIS & LORIE · 417 FIFTH AVENUE · NEW YORK

Removal Sale

Gunther Furs

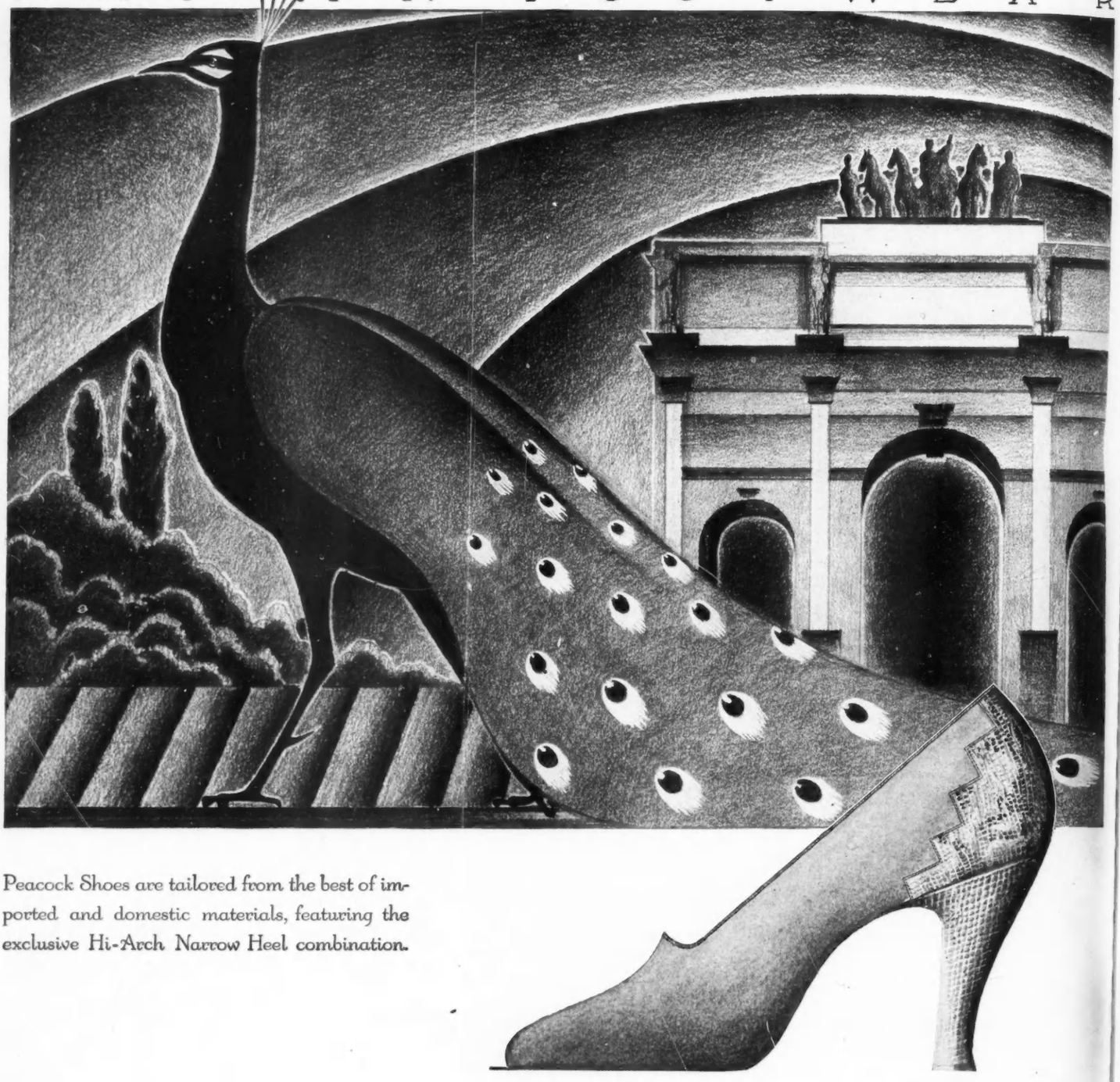
IN but a few weeks more our business will be moved to the new twelve story Gunther building at 666 Fifth Avenue, former site of the Vanderbilt mansion. While still at our old site every item in our entire collection is *radically reduced for immediate clearance*—including new models completed each week from our collection of quality skins. The savings offered during this Event are unusually large.

Coats • Wraps • Fur Scarfs
Fur Trimmed Cloth Coats
Evening Wraps
Men's Fur Lined Coats
Men's Raccoon Coats • Motor Robes

Gunther
FOUNDED 1820

FIFTH AVENUE AT 36TH STREET, NEW YORK CITY

ART IN FOOTWEAR



Peacock Shoes are tailored from the best of imported and domestic materials, featuring the exclusive Hi-Arch Narrow Heel combination.

THE fashionably alert invariably select Peacock Hi-Arch Narrow Heel Footwear because of its inimitable Parisian smartness and wealth of distinguishable style and craftsmanship . . . Ten Dollars to Twenty-five.

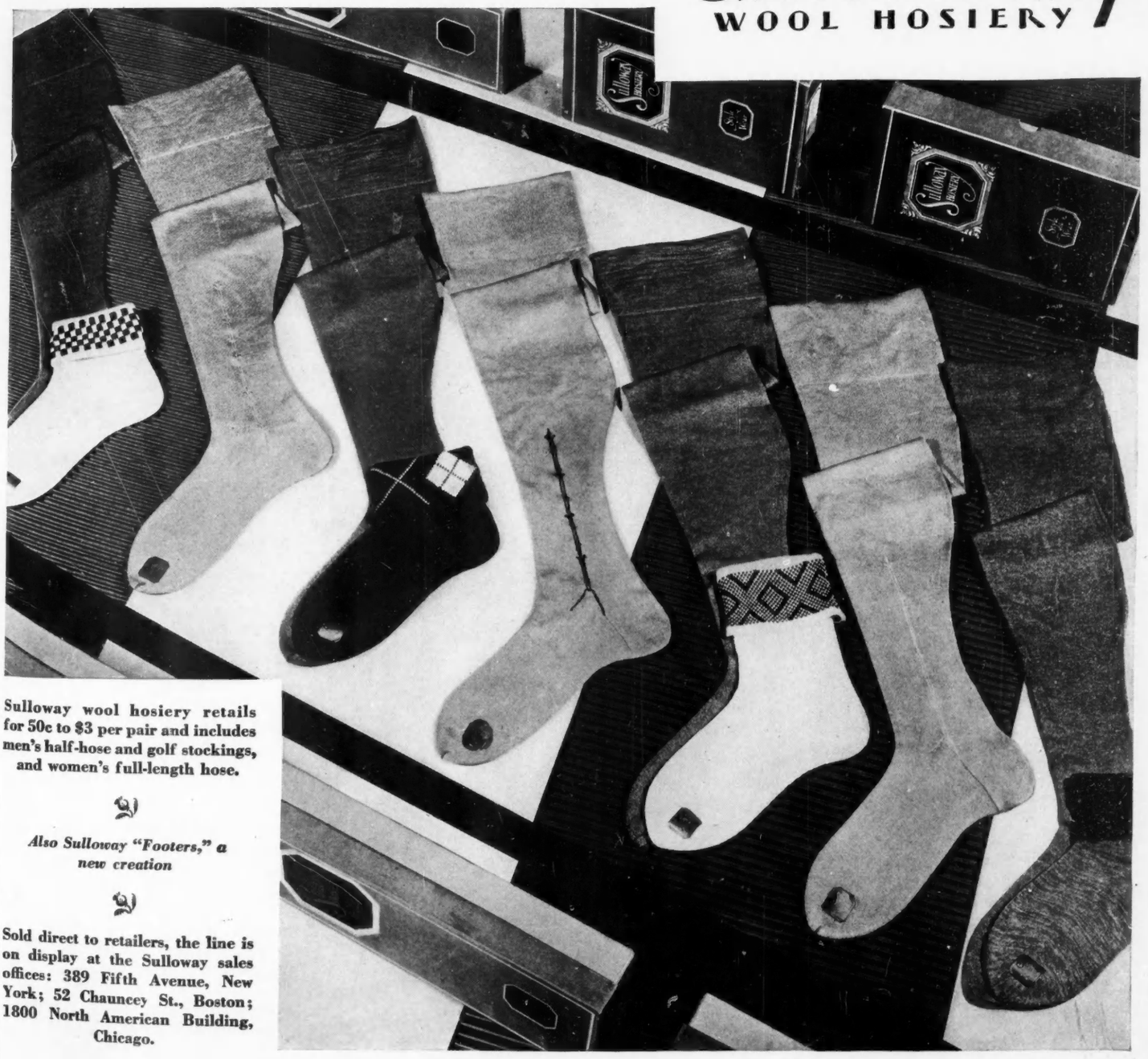
PEACOCK SHOES

PEACOCK SHOE SHOPS AND DEPARTMENTS IN PRINCIPAL CITIES

BY BOYD-WELSH

IN TOWN, as well as for sports and in the country, wool hose is appearing with this year's costume. The English tradition for wool has been heightened by an increased interest in color and design. Sulloway's full-length hose and Sport Footers are styled in a fine assortment of wool, and silk and wool mixtures. Their stylists gather ideas from wherever there are fashion centers of designing. Paris . . . London . . . Palm Beach . . . and Scotland . . . these contribute to Sulloway their newest creations. Knitted of selected wool, Sulloway smartness is only rivaled by Sulloway comfort and long life.

Sulloway
WOOL HOSIERY



Sulloway wool hosiery retails for 50c to $3 per pair and includes men's half-hose and golf stockings, and women's full-length hose.

Also Sulloway "Footers," a new creation

Sold direct to retailers, the line is on display at the Sulloway sales offices: 389 Fifth Avenue, New York; 52 Chauncey St., Boston; 1800 North American Building, Chicago.

The modern table

YOUTH INSPIRED

The younger social leader has quickly sensed the possibilities of the new glass, the new china, the new silver. The younger hostess of today is in the midst of experiencing a thrill of discovery, awakening new beauty in her table decoration, coming upon new effects that delight her guests..... For each new departure, she finds the linen damask tablecloths of Irish or Scottish weave, an indispensable foundation. Their soft lustre, their simple two-toned modernity, their deftly engaging designs, each contribute subtly to the beauty of a modern décor.

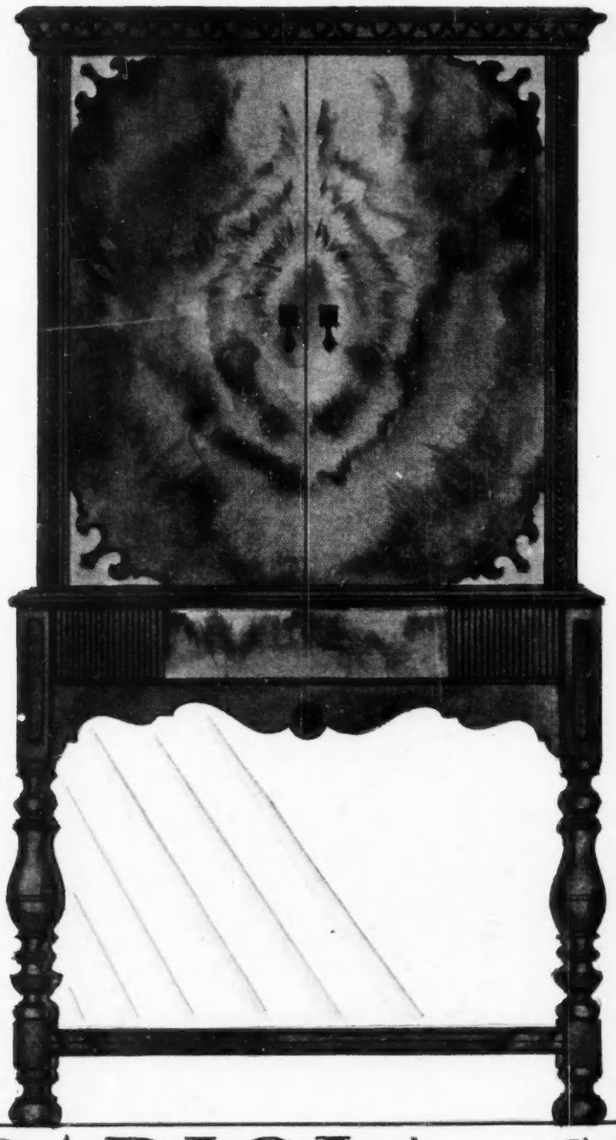
LOVELY LINEN

DAMASK TABLECLOTHS & NAPKINS

impressively correct

In snowy white, cream, ivory, pale gold, rose, delicate green these lovely tablecloths and napkins are procurable at your favorite shop...moderately priced

RCA



RADIOLA 62

SUPER-HETERODYNE

THE magic of the incomparable RCA Super-Heterodyne—finest achievement in radio—with all the refinements that have come from ten years of research. The new simplified electric operation. The new RCA Electro-Dynamic speaker. The most popular cabinet model in high quality radio instruments ever designed by RCA and its associates—General Electric and Westinghouse. And the great manufacturing resources of these companies make possible the attractive price of $375 (less Radiotrons).

106

RCA ELECTRO-DYNAMIC SPEAKER 106 — *A new power-operated reproducer of remarkable range and tone. Ideal to use with Radiola 60.* $83

60

RCA RADIOLA 60—*Table model of the new RCA Super-Heterodyne. Finest instrument of its kind ever built. Simplified house-current operation.* $175 (*less Radiotrons*)

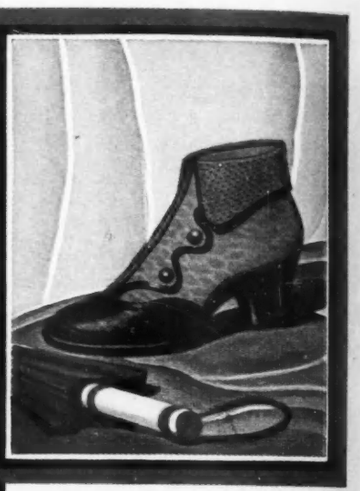
Buy with confidence Radiola Dealer RCA *where you see this sign*

RADIO CORPORATION OF AMERICA
NEW YORK CHICAGO SAN FRANCISCO

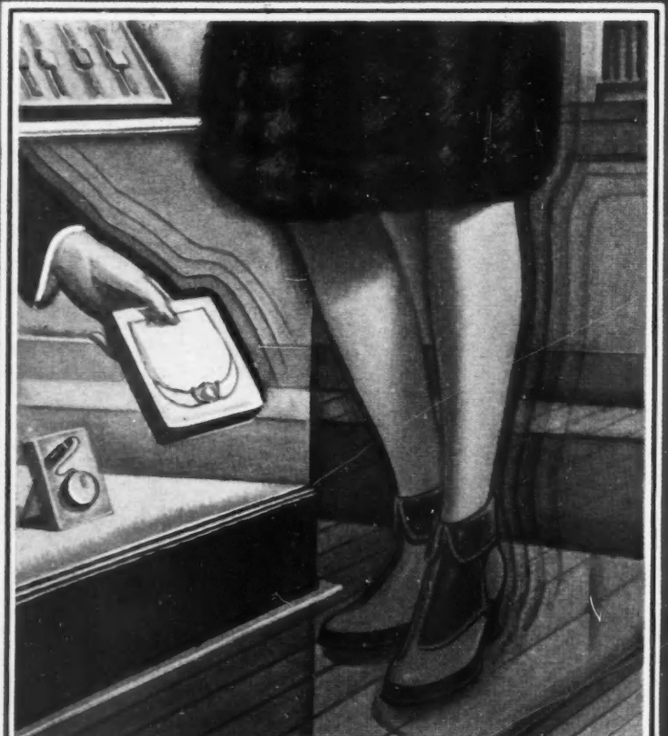
Footwear from Firestone

adorns and guards *the* "*foot of fashion*" with new smartness

The Swagga blends warmth and swank in coldest weather. The fabric shown is Brown Deauville. Charmeen in Black or Fawn is optional



The All-Rubber Ritz gives complete rain protection. Although it fits with elastic closeness—net lining permits it to be slipped on or off with effortless ease



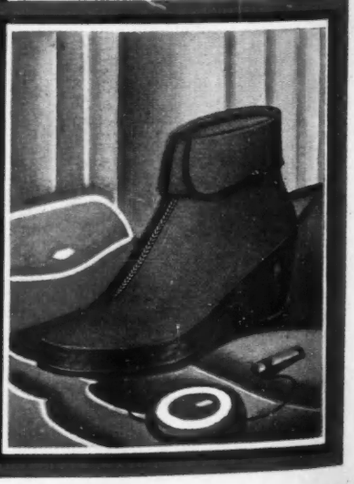
The Ritz Imperial shown above is of Fawn Charmeen with velvet flap and cuff. Deauville, Silkan and Wool Tweed are optional fabrics, in four color combinations.

Featherweights for milder weather are made in lustrous Brown or Gunmetal Rayon. The elastic fabric adjusts itself with smooth snugness over any instep

Firestone Slide-Gaiters have the smart fabrics and stylish fit of all Footwear from Firestone, combined with the original Talon (Hookless) Fastener

Modern brevity of costume accents the importance of keeping the foot as graceful, as trim, as petite as possible. That is why Footwear from Firestone appeals so irresistibly to the well-dressed woman. It protects the beauty of the foot, while it protects dainty shoes and hosiery. Smartly tailored fabrics in seasonable colors invite your selection—at shops where authentic styles are shown.

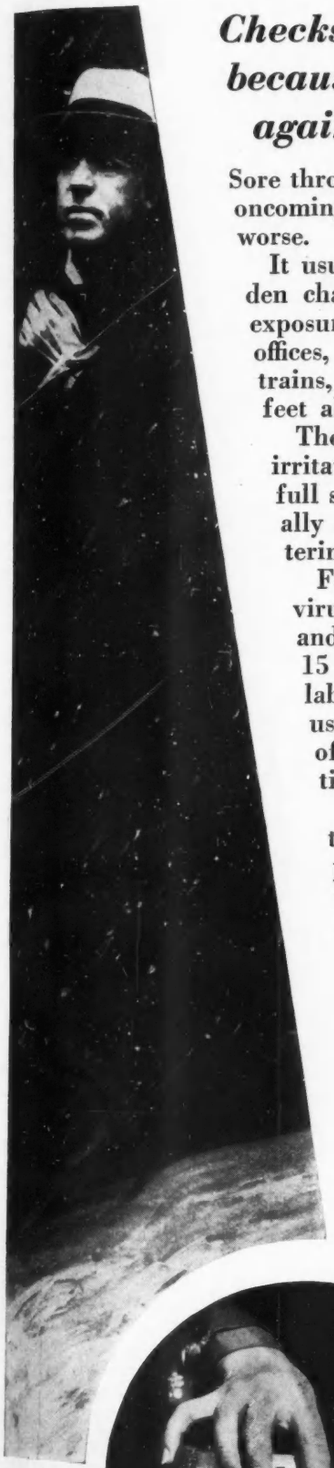
FIRESTONE FOOTWEAR COMPANY, BOSTON, MASS.



After exposure—avoid

Sore Throat

LISTERINE



Checks it quickly because powerful against germs

Sore throat is a danger signal of oncoming trouble—a cold or worse.

It usually develops after sudden changes in temperature or exposure to others in overheated offices, germ-ridden railway trains, street cars and buses. Wet feet also encourage it.

The moment your throat feels irritated, gargle with Listerine full strength. Sore throat is usually caused by germs—and Listerine full strength kills germs.

For example, it kills even the virulent B. Typhosus (typhoid) and M. Aureus (pus) germs in 15 seconds, as shown by repeated laboratory tests. Yet it may be used full strength in any cavity of the body. Indeed, the safe antiseptic.

The moment Listerine enters the mouth it attacks the disease-producing bacteria that cause you trouble. And unless your sore throat is a symptom of some more serious disease, calling for the services of a physician, Listerine will check it in an amazingly short time.

For your own protection, keep a bottle in home and office. It's an investment in health. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

To *escape a cold* *use Listerine this way:*

You can materially lessen the risk of catching colds by rinsing the hands with Listerine before each meal, the way physicians do. The reason for this is obvious:

Listerine attacks the germs of cold on the hands, thus rendering them harmless when they enter the mouth on food which hands have carried. Isn't this quick precaution worth taking?

"GREAT!"

men say. They're enthusiastic about Listerine Shaving Cream. You will be also when you try it. So cool! So soothing!

for the costume that says "today"

THE MODE is *exigeant*. The mode insists that we take thought of the age we live in, an age of beauty and of practicality, curiously blended. The mode demands that the loveliness of *what* we wear be the loveliness that *will* wear. Only such loveliness is true loveliness today.

So the world of fashion turns to the pure-dye, pure-silk fabric... which means, most surely, to Truhu. For Truhu silks are made from the very finest natural silk, unalloyed, unweighted, unsurpassable.

And they offer a glorious diversity of printed designs, as distinctive and authentic in motif as in coloring . . . some created by American artists, others developed abroad. The afternoon frock in the center of this page, for instance, displays one of the Truhu designs which were contributed by the leading ateliers of Vienna.

TRUHU SILKS All Colors Washable

In addition to the printed silks, Truhu brings to you solid-toned fabrics that run the entire gamut of fashion's spectrum. These you can use in combination with each other or with the printed designs... they will not run, no matter how often they are tubbed.

See the new Truhu silks at the smart shops, in the piece or ready to don. The name Truhu on the selvage of each piece is the mark of style authenticity and consummate quality. Jersey Silk Mills, Inc., 200 Madison Avenue, New York, N. Y.

TRUHU
WASHABLE SILKS

"I recommend a Lucky in place of a sweet

—when your figure must be considered"

Elsie de Wolfe

Elsie de Wolfe,
Noted Interior Decorator

The modern common sense way—reach for a Lucky instead of a fattening sweet. Everyone is doing it—men keep healthy and fit, women retain a trim figure.

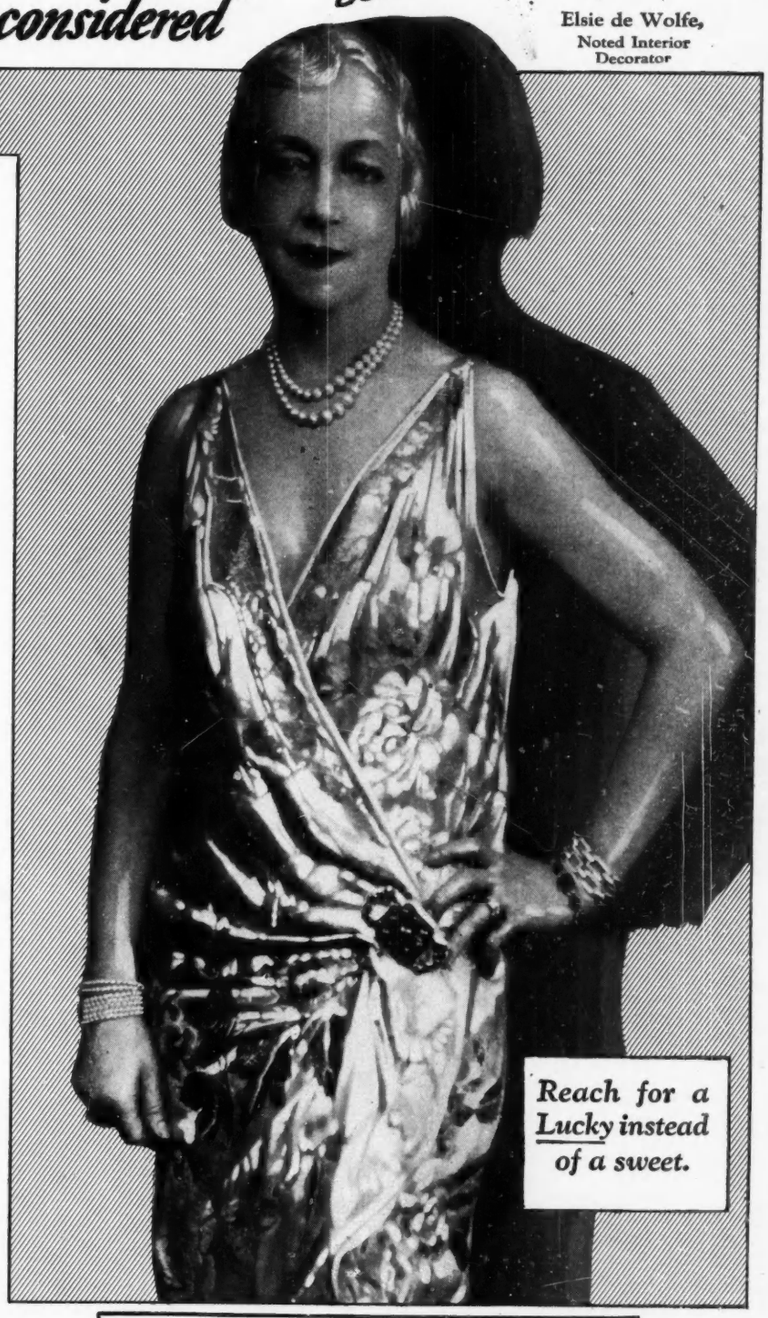
Lucky Strike, the finest tobaccos, skilfully blended, then toasted to develop a flavor which is a delightful alternative for that craving for fattening sweets.

Toasting frees Lucky Strike from impurities. 20,679 physicians recognize this when they say Luckies are less irritating than other cigarettes. Athletes, who must keep fit, testify that Luckies do not harm their wind nor physical condition. That's why Luckies have always been the favorite of those men who want to keep in tip-top shape and realize the danger of overweight. That's why folks say:—"It's good to smoke Luckies."

A reasonable proportion of sugar in the diet is recommended, but the authorities are overwhelming that too many fattening sweets are harmful and that too many such are eaten by the American people. So, for moderation's sake we say:—

"REACH FOR A LUCKY
INSTEAD OF A SWEET."

Elsie de Wolfe,
Noted Interior Decorator



Reach for a Lucky instead of a sweet.

Coast to coast radio hook-up every Saturday night through the National Broadcasting Company's network. The Lucky Strike Dance Orchestra in "The Tunes that made Broadway, Broadway."

"It's toasted"

No Throat Irritation—No Cough.

© 1929, The American Tobacco Co., Manufacturers

GORDON HOSIERY MEETS FASHION'S NEWEST DEMAND

The smart world proceeds to its winter playgrounds . . . and arrays itself against backgrounds of tropic moons and suns and seas . . . warm and vivid with color.

Gordon accepts Fashion's newest rule which says that every woman must match her hosiery to the tone of her skin, whether fair or brunette, whether suntanned or natural . . . considering always, of course, the harmony of her ensemble.

Gordon has created, therefore, a *series* of new colors which interprets this important trend for each type, in its varying degrees of natural color and of gradually deepening tan.

FOR THE FAIR-SKINNED WOMAN: "Champagne" to match her natural coloring; "Noon" to lend it warmth of tone; "Fair-tan" to match her suntan; and "Circe" for evening.

FOR THE WOMAN OF MEDIUM COMPLEXION: "Rachelle" to match her natural coloring; "Soudan" to lend it warmth of tone; "Blushtan" to match her suntan; and "Cymbeline" for evening.

FOR THE BRUNETTE: "Ormond" to match her natural coloring; "Coronado" to give it warmth of tone; "Pandora" to match her suntan; and "Casino" for evening.

Four very new deep suntan tones are "Alamo Tan" and "Sonora", with a golden cast; "Pocahontas", a coppery tone; and "Ramona", a daring adaptation for the suntan of brilliant complexions.

Gordon
HOSIERY

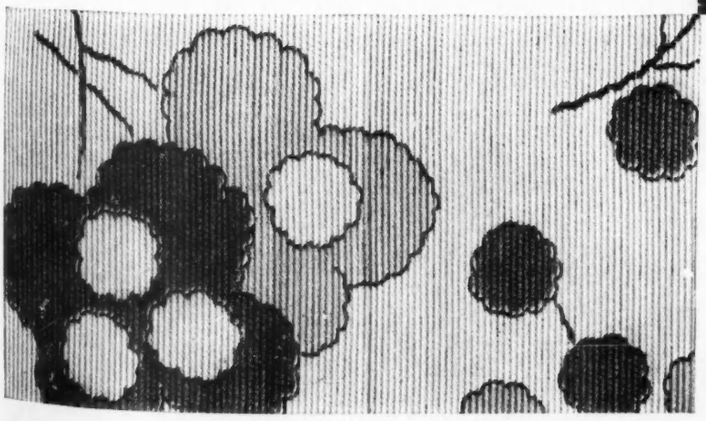
The whole smart world makes spring frocks *of cotton or linen*— in fashion's most sophisticated line

A FROCK without line is not smart. A fabric not suited to its seasons cannot hope to be fashionable. . . . With the new spring season the whole world emerges from heavy winter coats, to think of fresh, lighter things. And among the first thoughts of suitable spring materials comes that of cotton and linen.

Everfast cottons and linens are important fabrics this spring. They are such exquisite materials, it is no wonder they have been worn so generally at Palm Beach during the season. These fine textured fabrics will drape, plait, ruffle—anything expected of them by the mode. The designs are many, bright and unusual—and done in colors much in favor for spring.

Though there are charming prints, the plain colored Everfast Fabrics are also important. The materials most used are Everfast Piques, in the new lighter weight, both printed and plain, Printed Linens, Handkerchief Linens, Printed Gabardines and Printed Eponge. Every yard of Everfast is guaranteed not to fade, and protected by the national, money-back guarantee.

These fabrics may be found at nearly all good stores. Every genuine Everfast Fabric has the name Everfast on the selvage. Some stores also carry ready-made frocks for women and children of Everfast. We are glad to supply the names of Everfast dealers. N. Erlanger, Blumgart & Co., Inc., 354 Fourth Avenue, New York.



PIQUE ENSEMBLE

Sleeveless frock of white Everfast Pique. Scalloped front closing. Red buttons and belt. Inverted pleat at center front and at each side below buckled belt. Unlined jacket of red Everfast Pique—new finger-tip length. At left, Everfast Printed Pique taken from the great selection of smart designs.

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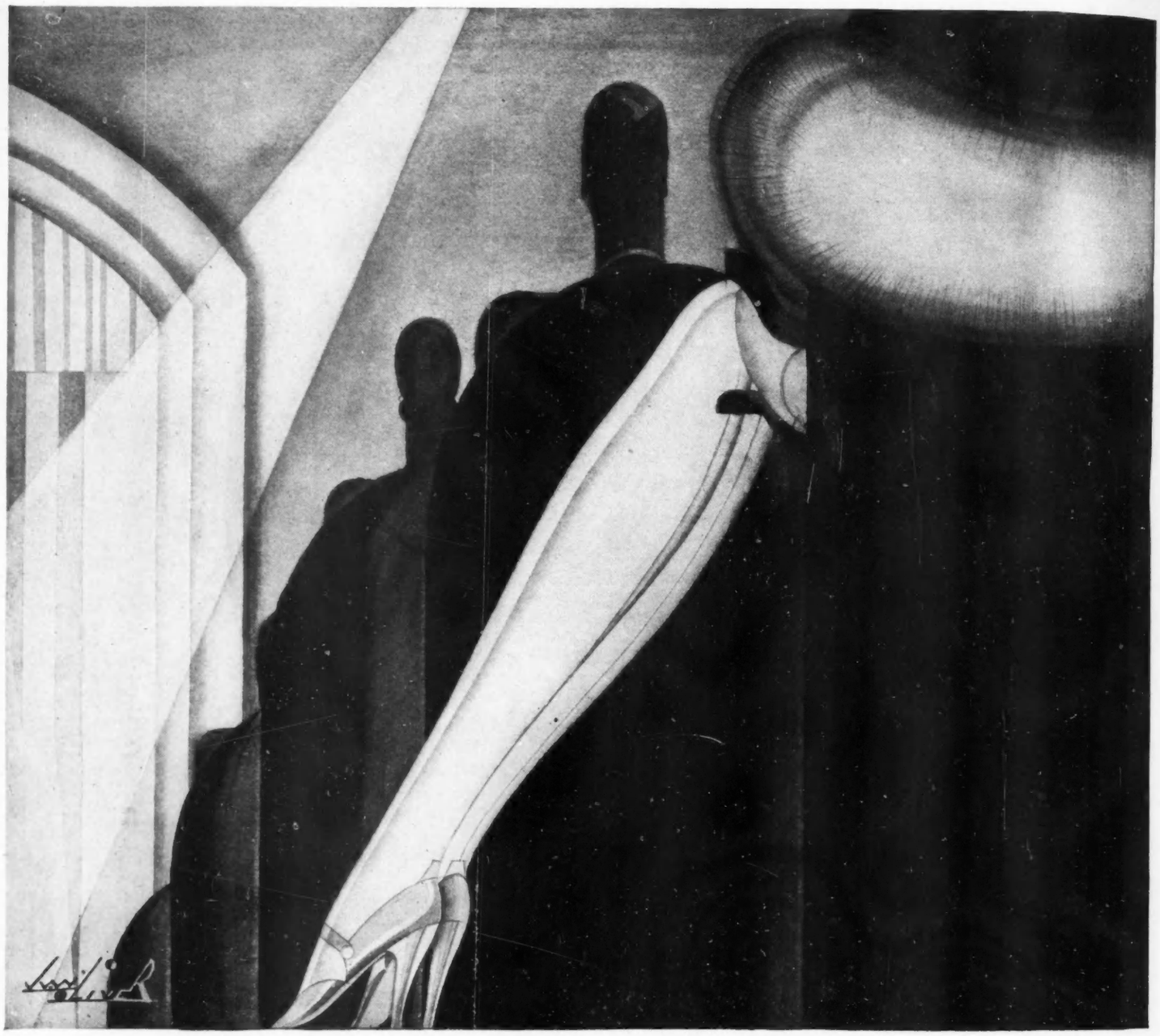
Everfast
REG. U.S. PAT. OFF.
Fabrics



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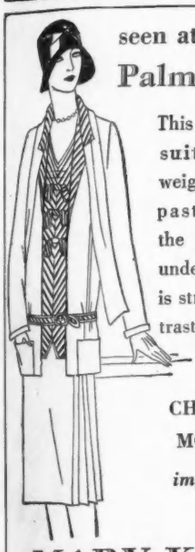
SOCIETY

The SHOPS of VOGUE in NEW YORK



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This "TROTTEUR" suit of light weight wool in pastel shades—the jersey worn under the coat is striped in contrasting colors.

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Births

Bultman.—On November 6, to Mr. and Mrs. Henry A. Bultman (Virginia Fox), a son.

Delafield.—On November 19, to Mr. and Mrs. Charles B. Delafield (Helen Thorndike), a daughter.

Gaddess.—On November 14, to Mr. and Mrs. Norris B. Gaddess (Dorothy Quincy Hager), a daughter, Dorothy Quincy Gaddess.

Hanes.—On November 15, to Mr. and Mrs. John Wesley Hanes (Agnes Mitchel), a daughter, Ormsby Mitchel Hanes.

Lobkowicz.—On November 9, to Prince and Princess Edward Joseph Lobkowicz (Anita Lihme), a son.

Ramos.—On November 14, to Mr. and Mrs. Arturo Peralta Ramos (Millicent Rogers), a son.

BALTIMORE

Craven.—On October 1, at Coronado, California, to Lieutenant-Commander Francis S. Craven and Mrs. Craven (Catherine Sinclair Ewing), a son, Robert Campbell Ewing Craven.

BOSTON

Anthony.—On November 17, to Mr. and Mrs. Reed Peirce Anthony (Mary Hartwell), a son, Reed Peirce Anthony, junior.

Guild.—On October 22, to Mr. and Mrs. Henry Rice Guild (Martha Pintard Bayard), a son, Henry Rice Guild, junior.

DETROIT

Hickey.—On October 29, to Mr. and Mrs. Joseph Lincoln Hickey (Sara Murphy), a son, Joseph Lincoln Hickey, junior.

Phelps.—On November 3, to Mr. and Mrs. Francis H. Phelps (Margaret Van Sickle), a son, Francis H. Phelps, junior.

PHILADELPHIA

Adamson.—On October 26, to Mr. and Mrs. Thomas Adamson (Alice E. Trask), a daughter, Alice Coates Adamson.

Deaths

NEW YORK

Bainbridge.—On November 19, Lucy Seaman Bainbridge, wife of the late William F. Bainbridge.

Bloodgood.—On November 13, Eloise Pirsson Bloodgood, wife of Robert F. Bloodgood.

Griswold.—On November 11, at Paris, France, Sarah Randall Griswold, daughter of Mr. and Mrs. John A. Griswold.

Harriman.—On November 17, at Newport, Rhode Island, Eugenia McLane Harriman, wife of the late Joseph Harriman.

Lovett.—On November 18, Lavinia Abercrombie Lovett, wife of Robert Scott Lovett.

Postley.—On November 12, Sterling Postley, husband of Jeanne Buckley Postley.

Steele.—On November 10, Carrie Hinman Steele, wife of the late Sanford H. Steele.

Stillman.—On November 16, at Seligman, Arizona, Eliot W. Stillman, son of the late Mr. and Mrs. Charles Chauncey Stillman.

Townsend.—On November 18, Martha Rosalie Coe Townsend, wife of the late James Rodman Townsend.

Tuck.—On November 11, at Paris, France, Julia Stell Tuck, wife of Edward Tuck.

Tweed.—On November 12, Helen Evarts Tweed, wife of the late Charles Harrison Tweed.

Van Sinderen.—On November 13, Mina Mason Van Sinderen, wife of Howard Van Sinderen.

BOSTON

Rich.—On November 8, Gertrude Long Rich, wife of the late Charles Johnson Rich.

CLEVELAND

Kendall.—On November 19, at New York, Hayward H. Kendall, husband of Agnes Tello Kendall.

DETROIT

Beardsley.—On October 25, Carlton A. Beardsley.

Caulkins.—On November 1, Horace J. Caulkins, junior, husband of Evangeline Schreiter Caulkins.

Ledyard.—On October 30, M. A. Maude Hendrie Ledyard, wife of Henry Ledyard.

(Continued on page 24)

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72 WEST 50th ST ··· NEW YORK
MADAME POLOUEKTOFF, MANAGER.

SOCIETY

(Continued from page 23)

Deaths—Continued

McNaughton.—On October 31, Duncan K. McNaughton, husband of Anna McKnight McNaughton.

Peck.—On November 11, Lucy Townsend Peck, wife of the late Edward Peck.

Witmire.—On October 31, Frederick T. Witmire, husband of Mary McLaughlin Witmire.

PHILADELPHIA

Porter.—On November 16, William W. Porter.

WASHINGTON

Butler.—On November 15, Marcia Flagg Butler, wife of Charles Henry Butler.

Chambers.—On November 11, Margaret Frances Tomes Chambers, wife of B. Duvall Chambers.

Gill.—On November 12, Helen Howard Gill, wife of Charles C. Gill.

Smoot.—On November 7, Alpha Eldredge Smoot, wife of Reed Smoot.

Engagements

NEW YORK

Beardsley-Sayres.—Miss Elizabeth Beardsley, daughter of Mr. and Mrs. Thomas Hopper Beardsley, to Mr. Philip Cooke Sayres, son of Mr. and Mrs. John Hunting Sayres.

Dodge-Bushnell.—Miss Priscilla B. Dodge, daughter of Mr. and Mrs. Marshall J. Dodge, to Mr. H. Thompson Bushnell, son of Mr. and Mrs. Ericsson F. Bushnell.

Gallatin-Cobb.—Miss Margaret Hoffman Gallatin, daughter of Mr. and Mrs. Albert Gallatin, to Dr. Clement B. P. Cobb, son of the Reverend Dr. Henry Evertson Cobb and Mrs. Cobb.

Olmsted-Houghton.—Miss Jane Olmsted, daughter of Mrs. Vance Criswell McCormick, of Harrisburg, Pennsylvania, to Mr. Arthur Amory Houghton, junior, son of Mrs. Arthur Amory Houghton, of Corning, New York.

Rickaby-Darmstadt.—Miss Ruth Drucile Rickaby, daughter of Mr. and Mrs. Hamilton C. Rickaby, to Mr. Louis J. Darmstadt, son of Mr. and Mrs. Charles H. Darmstadt.

Engagements—Continued

Robertson-Lawrence.—Miss Hope Johnston Robertson, daughter of Mr. and Mrs. Hugh S. Robertson, of Bronxville, New York, to Mr. Dudley Bates Lawrence, junior, son of Mr. and Mrs. Dudley B. Lawrence, of Bronxville, New York.

Tuttle-Prince.—Miss Margaretta Tuttle, daughter of Mr. and Mrs. Joseph N. Tuttle, of Madison, New Jersey, to Mr. Henry Kimball Prince, son of Mr. and Mrs. Henry A. Prince, of Short Hills, New Jersey.

Wyatt-Russell.—Miss Elizabeth Wyatt, daughter of Mr. and Mrs. Christopher B. Wyatt, to Mr. William A. Russell, son of Mr. and Mrs. Richard S. Russell, of Boston, Massachusetts.

BOSTON

Peirce-Brown.—Mrs. Gabrielle Dexter Peirce to Mr. Howard Wicks Brown.

Rhodes-Coburn.—Miss Priscilla Rhodes, daughter of Mrs. Frederick Fearing Rhodes, to Mr. Arthur L. Coburn, junior, son of Mr. and Mrs. Arthur L. Coburn, of Weston, Massachusetts.

Vaillant-Tenney.—Miss Constance Vaillant, daughter of Mr. and Mrs. George W. Vaillant, to Dr. Benjamin Tenney, junior, son of Mrs. Benjamin Tenney.

DETROIT

Harris-Comstock.—Miss Marie Harris, daughter of Mr. and Mrs. Brown Harris, of Kansas City, Missouri, to Mr. Kirke White Comstock, son of Mr. and Mrs. William A. Comstock.

PHILADELPHIA

Berwind-Cox.—Miss Margaret Berwind, daughter of Mr. and Mrs. Henry Augustus Berwind, to Mr. Raymond E. Cox, of Washington, D. C., and London, England.

Jones-Pancoast.—Miss Marion W. Jones, daughter of Mr. and Mrs. Henry Hand Jones, to Mr. Henry S. Pancoast, junior, son of Mr. and Mrs. Henry S. Pancoast.

Kennedy-Schildhauer.—Miss Carmita de Solmn Kennedy, daughter of Mr. and Mrs. Frederic P. Kennedy, to Lieutenant Clarence Henry Schildhauer, U. S. N.

Plumadore-Riehlé.—Miss Evelyn Plumadore, daughter of Mr. and Mrs. M. N. Plumadore, of Tampa, Florida, to Mr. Abbott Fuller Riehlé, son of Mr. and Mrs. Frederick A. Riehlé.

(Continued on page 25)

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Between 55th and 56th Streets
130 Newbury St., Boston, Mass.

The SHOPS of VOGUE in NEW YORK

SOCIETY

(Continued from page 24)

Engagements—Continued

PITTSBURGH

Leovy-Stanley.—Miss Augusta Glenny Leovy, daughter of Mr. and Mrs. Frank Adair Leovy, to Mr. Clarence Stanley, son of Mrs. William Stanley, of Great Barrington, Massachusetts.

SAINT LOUIS

Holmes-Boyer.—Miss Mary Brooks Holmes, daughter of Mr. and Mrs. John Howard Holmes, to Mr. Francis Boyer, son of Mr. and Mrs. Henry C. Boyer, of Philadelphia, Pennsylvania.

WASHINGTON

Cluverius-Crenshaw.—Miss Elisabeth Sampson Cluverius, daughter of Rear-Admiral Wat Tyler Cluverius and Mrs. Cluverius, to Lieutenant John Stewardson Crenshaw, U. S. N.

Newbold-Ryan.—Miss Janet Newbold, daughter of Mr. and Mrs. Fleming Newbold, to Mr. Allan A. Ryan, junior, son of Mr. and Mrs. Allan A. Ryan, of New York.

Robinson-de Sibour.—Miss Elizabeth M. D. Robinson, daughter of Mr. and Mrs. Theodore Douglas Robinson, to Mr. Jacques Blaise de Sibour, son of Mr. and Mrs. Jules Henri de Sibour.

Weddings

NEW YORK

Baker-Cromwell.—On December 4, Mr. Raymond T. Baker and Mrs. Delphine Dodge Cromwell

Carey-Roades.—On November 23, at Far Hills, New Jersey, Mr. George Herbert Carey, son of Mr. and Mrs. Frederick Foster Carey, of Tuxedo Park, New York, and Mrs. Stephen P. N. Roades, daughter of Dr. Henry Weston Frost and Mrs. Frost, of Princeton, New Jersey.

Elebash-Spaulding.—On November 2, in the Park Avenue Baptist Church, Mr. Baisley Powell Elebash, son of Mrs. Bedell H. Harned, and Miss Anne Davis Spaulding, daughter of Mrs. Charles H. Weakland, of Pelham Manor, New York.

Gilbert-Wiley.—In December, Mr. John Porter Gilbert, son of Mrs. Elizabeth Porter Gilbert, of Vancouver, British Columbia, and Miss Julia Halsted Wiley, daughter of Mr. and Mrs. William Ogden Wiley.

Parish-Hewitt.—On November 7, Mr. Wainwright Parish and Mrs. Eleanor Blancard Hewitt.

(Continued on page 26)

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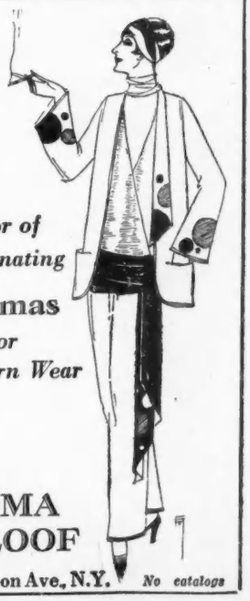
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SOCIETY

(Continued from page 25)

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Visit Our Housefurnishing Department Every modern device for your Kitchen —Pantry—Bathroom.

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Weddings—Continued

Scott-Brady.—On December 31, in the Church of Our Lady of Perpetual Help, Bernardsville, New Jersey, the Hon. Michael Simon Scott, son of Viscountess Encombe, and Miss Ruth Brady, daughter of Mrs. James Cox Brady.

Thomas-Chaqueneau.—On November 27, Mr. John Livingston Thomas, of San Francisco, California, and Mrs. Adelaide Rhinelander Chaqueneau.

Warner-Watson.—On November 28, Mr. Wolcott Morris Warner, son of Mrs. Henry Wolcott Warner, and Miss Nancy Watson, daughter of Mr. and Mrs. Archibald Robinson Watson.

BALTIMORE

Albert-Duval.—On December 15, in Emmanuel Protestant Episcopal Church, Mr. Francis Taylor Albert, son of Mr. and Mr. and Mrs. J. Taylor Albert, and Miss Elizabeth Lawrence Duval, daughter of Mrs. Hanson Rawlings Duval, of New York.

Verner-Kirk.—On December 15, in the Franklin Street Presbyterian Church, Mr. Harry Jacques Verner, junior, son of Mr. and Mrs. Harry Jacques Verner, of Philadelphia, Pennsylvania, and Miss Helen Lucretia Kirk, daughter of the Reverend Dr. Harris Elliott Kirk and Mrs. Kirk.

Weddings—Continued

BOSTON

Higginson-Oakes.—On December 8, in Emmanuel Church, Mr. George Higginson, second, son of Mrs. Francis Lee Higginson, and Miss Virginia Oakes, daughter of Mr. and Mrs. Francis James Oakes.

CINCINNATI

Von Weise-Leyman.—On September 29, Mr. Louis B. Von Weise, junior, son of Mr. and Mrs. Louis B. Von Weise, and Miss Elizabeth Leyman, daughter of Mr. and Mrs. Harry Stoll Leyman.

CLEVELAND

Rogers-Lincoln.—In December, Mr. Henry Huddleston Rogers, junior, son of Mr. and Mrs. Henry H. Rogers, and Miss Virginia Lincoln, daughter of Dr. William R. Lincoln.

DETROIT

Carter-Barbour.—On December 22, Mr. Allan Leroy Carter, junior, son of Mr. and Mrs. Allan Leroy Carter, of Baltimore, Maryland, and Miss Ella Barbour, daughter of Mr. and Mrs. William Tefft Barbour.

Frank-Lambert.—On November 19, Mr. William Henry Frank, son of Mr. and Mrs. Harry J. L. Frank, and Miss Ruth Heavenrich Lambert, daughter of Mrs. Benjamin L. Lambert.

(Continued on page 27)

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SOCIETY

(Continued from page 26)

The SHOPS of VOGUE

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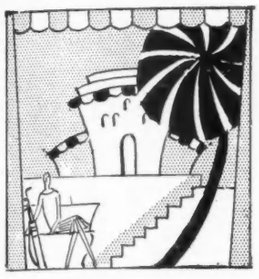

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APPAREL ACCESSORIES

Weddings—Continued

NEW ORLEANS

Saint Paul- de la Vergne.—On December 22, Mr. Hugh Cage Saint Paul and Miss Leda de la Vergne, daughter of Mrs. Hughes de la Vergne.

Waterman-Homes.—On December 14, at Trinity Episcopal Church, Mr. Myles S. Waterman, son of Mrs. Myles S. Waterman, and Miss Ethel Homes, daughter of Mr. and Mrs. Douglas Harry Homes.

PHILADELPHIA

Arndt-Chapman.—On December 1, in the Friends Meeting-House, Mr. John Falkner Arndt, son of the Reverend Charles Henry Arndt and Mrs. Arndt, and Miss Helen Chapman, daughter of Mr. and Mrs. Henry Chapman.

Bonsal-Coleman.—On December 8, Mr. W. Roscoe Bonsal, junior, son of Mr. and Mrs. W. Roscoe Bonsal, of Baltimore, Maryland, and Miss Agnes Coleman, daughter of Mrs. Almy Coleman.

Rutan-Sloan.—On December 8, in All Saints' Church, Wynnewood, Mr. Frank E. Rutan and Miss Frances Burrows Sloan, daughter of Mr. and Mrs. Burrows Sloan.

SEATTLE

Balthaser-Calhoun.—In November, Mr. Gerald Victor Balthaser, son of Mr. and Mrs. Clarence Balthaser, of Greenville, Ohio, and Miss Katharine Calhoun, daughter of Mr. Scott Calhoun, of Chicago, Illinois, and Seattle, Washington.

Weddings—Continued

Milburn-Somervell.—In December, Mr. Moritz Milburn, son of Mrs. Anna Thomsen Milburn, and Miss Jane de Hart Somervell, daughter of Mrs. Hughes Somervell.

WASHINGTON

Clagett-McAdoo.—On November 9, Mr. Brice Clagett and Miss Sarah F. McAdoo, daughter of Mr. and Mrs. William Gibbs McAdoo.

Day-Treadwell.—On December 29, in Bethlehem Chapel of the Washington Cathedral, Mr. Charles Pope Day, son of Mr. and Mrs. Joseph P. Day, of New York, and Miss Margaret Treadwell, daughter of Mr. and Mrs. Lawson H. Treadwell.

Social Events

DANCES

Bal Guignol.—*January 18, at the Ritz-Carlton Hotel,* for the benefit of the Reconstruction Hospital.

Beaux-Arts Ball.—*January 25, at the Hotel Astor.*

Veteran Corps of Artillery Military Society War 1812.—*Dinner-dance, January 8, at the Biltmore Hotel.*

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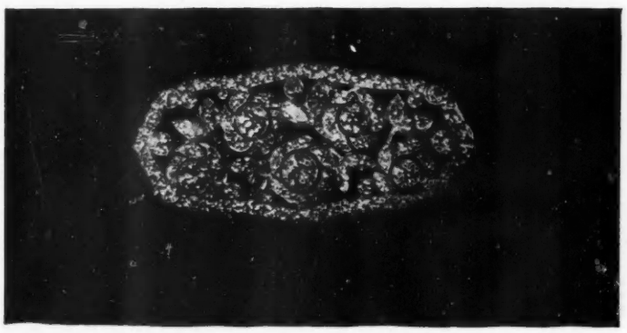

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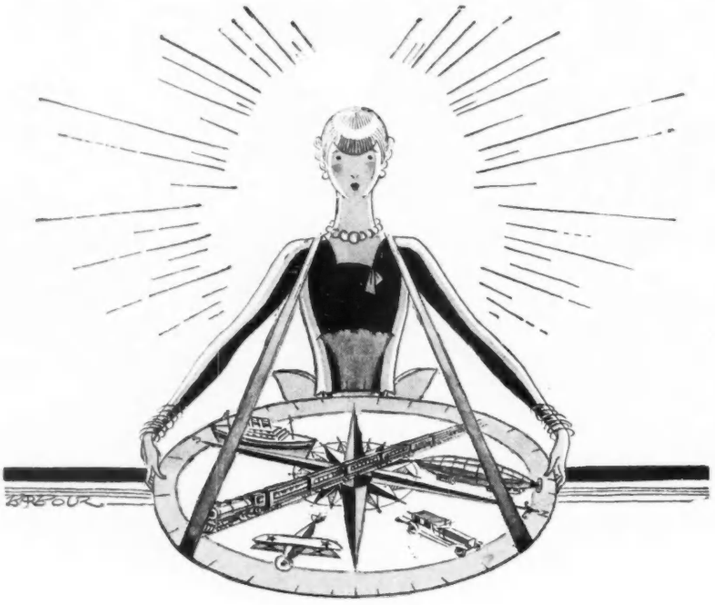

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FLORIDA *(Cont.)*

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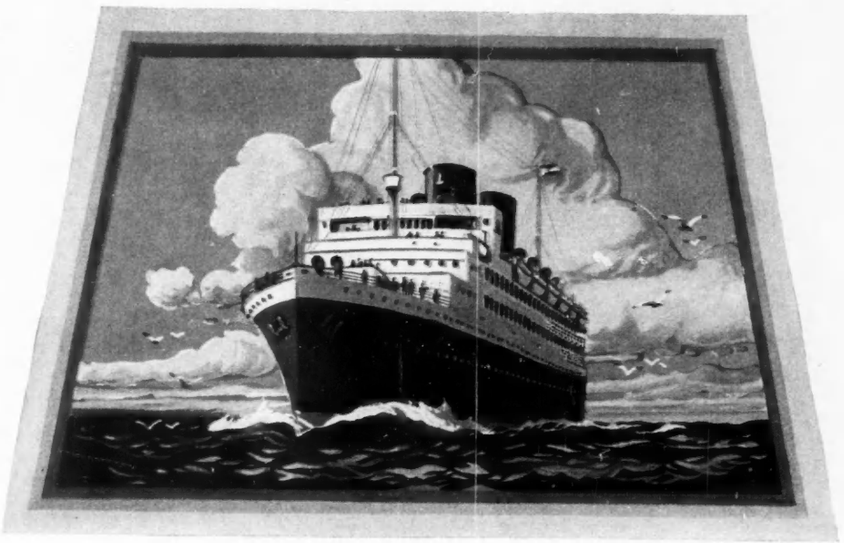

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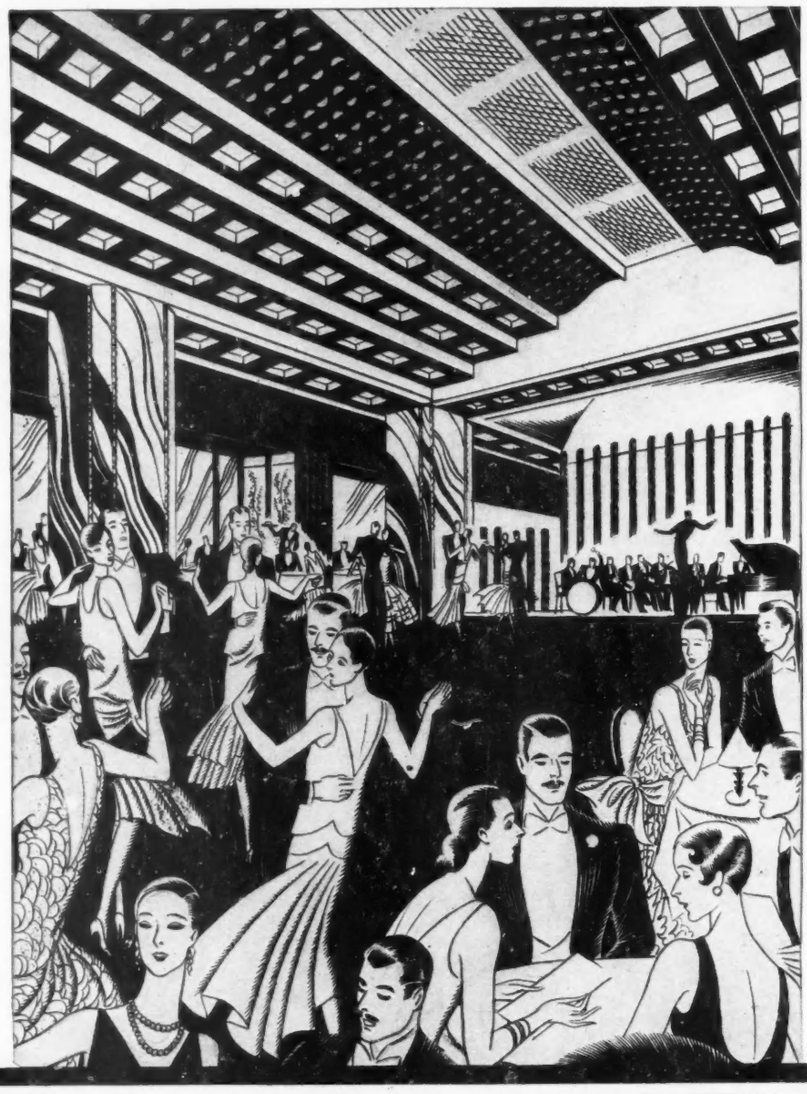

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Grand Hotel Quellenhof. A de luxe hotel. Semi-Alpine climate. Locality renowned for radio-active water. Medical and thermal establishments.

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Grand Hotel St. Moritz. The Biltmore of the Alps. Beautifully appointed, offering ideal accommodations. Summer and winter season.

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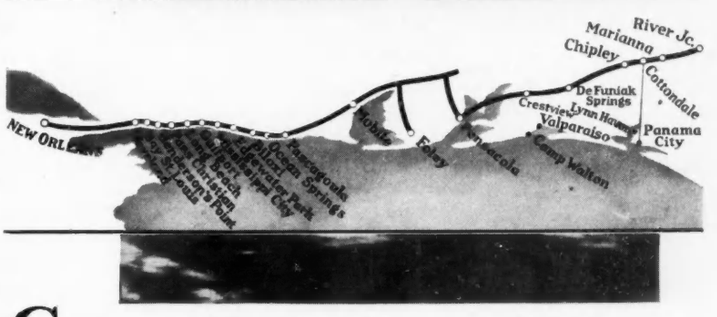

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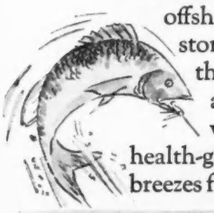

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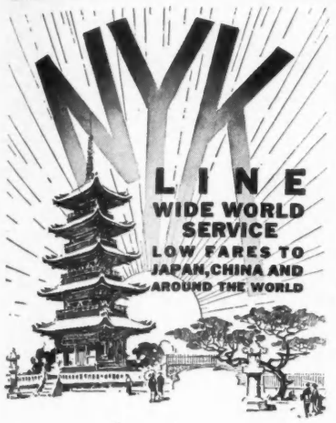

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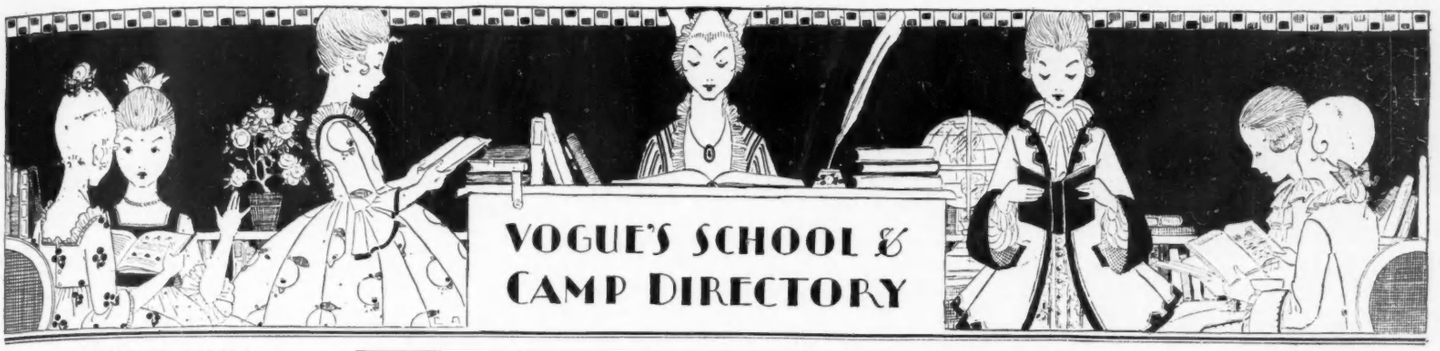

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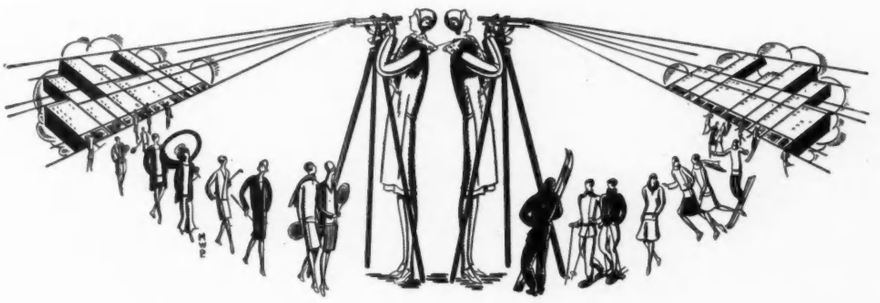


VOGUE'S-EYE VIEW OF THE MODE

THE smart woman is always on the watch for a new outlet for her energies, a new diversion that will give her an added interest, and, possibly, a few new thrills. It is only natural, therefore, that she should follow in the footsteps of the masculine members of her family and take to speculating on the stock-market. More and more women are turning to this as a fresh field of activity and finding it the most fascinating of enterprises, full of excitement and risk. Along with the increasing number of feminine investors, there are now women brokers, and although as yet no petticoats are seen on the floor of the Stock Exchange, the day will doubtless come when a few soprano and contralto tones will rise in the frantic hubbub.

Since black is always smart and since all dark coloured frocks must appear to be black in the majority of pages of Vogue, not every Vogue reader realizes the important position that black holds in the mode to-day. The great majority of chic costumes are either all in black, in black accented by a vivid colour, such as bright red, or in a vivid colour accented by black

AND, Vogue believes that none of these women speculators is more successful than the woman who studies that other market, which is just as varied, as given to sudden rises and falls, and as unexpected as the stock-market—the fashion market. Here, as in the stock-market, there are reasons and causes for every change, so that each can be foreseen months ahead, if one knows what to look for and how much importance to give to various rumours and tendencies.

The newest fabric for evening slippers is an old-gold satin that, unlike gold lamé and gold kid, does not tarnish. This is used also for evening bags, as in the ensemble shown on page 74

TIME and time again, one may watch the appearance of some new style and see it quickly bought up by the eager speculators. One can see it sent soaring in popular favour and, then, observe the frantic efforts of imprudent buyers to unload when the inevitable reaction sets in. Some women are strictly conservative and buy only time-tried fashions that are practically gilt-edged. But even these are subject to panics, as will be remembered by those who, after investing heavily in black stockings, saw them decrease so in value that they could only be given to the maids.

THE situation in regard to waist-lines has eased greatly during the last decade, while hip-lines have perceptibly tightened in recent seasons. A complete reorganization on slightly broader lines has enabled the princesse silhouette to stage a significant comeback. Tailored suits, sweaters, two-piece frocks, tweeds—in fact, all the sports group—, have been paying steady dividends, and, in the opinion of the rue de la Paix, will continue to do so. And with these sound investments, felt hats should also be listed.

One of the new evening dresses in crêpe romain has a coat of the same fabric cut on straight informal lines, which is a distinct innovation for evening wraps. Such a coat (illustrated on page 74) is particularly suitable for Southern use

The Reboux hat of the month is the hat with the ear-laps worn with great chic by the Comtesse de Muñoz in the sketch on page 49. Another version is shown in the upper sketch on page 55, with one ear-lap rolled back

THE soaring of the hem-line, which reached its peak in 1926, caused pessimists to declare that there would be a sudden sharp drop. However, popular favour has sustained it for several years, although there is now a marked decline at the back of the evening mode. Bouffant evening gowns show the results of constant expansion.

THIS season, despite pushing by various interests, the prudent investor has barely dabbled in printed velvets, sequin jackets, certain issues of modernistic jewellery, and other dubious values.

CONSULT the pages of Vogue before investing in any styles. Here, their backing, their past performance, and their possibilities for the future are all discussed.

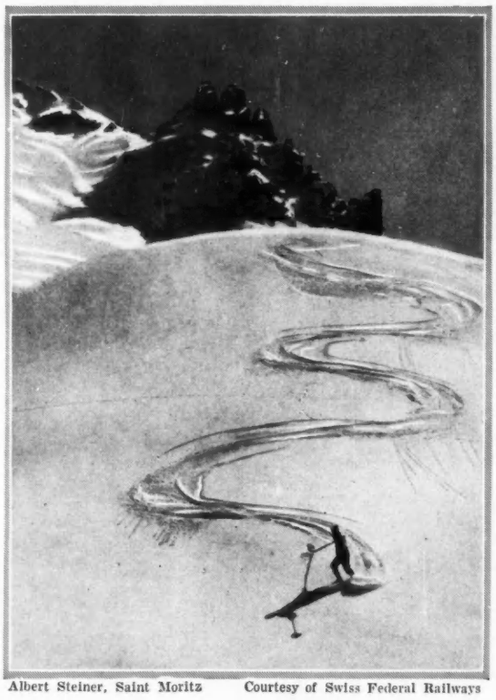
THE EDITOR

Hoyningen-Huené, Paris

PRINCESS CHLODWIG HOHENLOHE-SCHILLINGSFÜRST

Princess Chlodwig Hohenlohe-Schillingsfürst is the former Mrs. Mabel Taylor Cochran, a daughter of Dr. J. Madison Taylor and Mrs. Taylor, of Philadelphia. She has three children, Miss Jean Cochran, Gifford A. Cochran, junior, and Drayton Cochran. Princess Hohenlohe and her husband spend their summers in Styria, Austria

Vogue



Albert Steiner, Saint Moritz Courtesy of Swiss Federal Railways

SPORTS FOR LOW WEIGHT and HIGH ALTITUDE

A Winter's Tale of a Smart Traveller Begins In the Gare de L'Est and Ends in the Snows Of Saint Moritz

"WHO'S that with such beautiful luggage? It looks like Helen and Fred. It is. But she has grown so much thinner. Hello! How are you? Yes, didn't you know that I was going to Saint Moritz? Well, last year, when everybody came back from winter sports and said they had never felt so well in their lives, I said to myself: 'Alice, next year you trot yourself off to Saint Moritz. You can't skate, you can't ski, but you have a good heart, so to the mountains you go.' And so, here I am."

ALICE, HERSELF

Alice has always had a good heart, and she always has had a tendency to be a bit plump. She likes to have a good time, but her bathroom scales are her guide. She is as much interested in the figures on its dial as those on the stubs of her bank balance, with one big difference: the latter do sometimes go up while the former must definitely go down. Alice is firm about this, and, as a result, Denglers sees her in the spring and Orcier sees her when she is in Paris, while every new reducing treatment is sure of a sympathetic ear.

Like the wise little girl that she is, she is not boarding the Saint Moritz express dressed like Nanouk's bride, but, in her trim blue, red, and grey tweed suit could easily be leaving for any point south, north, east, or west. Her navy-blue sports hat has a neat heron feather tucked in the red hat-band, and her bag is of navy-blue alligator.

On the train, in a very handy bag, ready for the morning, are warm woollen stockings and heavy sports shoes and a pair of fleece-lined overshoes. Good old Jeanne, who never gets flustered and has never been known to forget anything at any time and who guards the jewel-case, is carrying a warm beaver coat.

As Alice has never been to Saint Moritz before, in her trunk are every evening dress she owns, as well as one- and two-piece wool dresses, sports suits in jersey and wool, fur-lined tweed coats, and sweaters and scarfs galore. These are for the days when she will not yet be brave enough to try any actual sports, but will be tramping about, bareheaded, getting up her nerve to try the ski.

ON WITH THE SKI

For skiing, when the great day comes, she has dark blue and black suits. One, double-breasted, has the Norwegian trousers that bag at the ankle; the other, with single buttons and a wide belt, has long and loose trousers that, nevertheless, go straight down into the socks without bagging. Her sports shoes are right in shape—not flat, but high at the toe, with plenty of room for two pairs of heavy socks, as well as woollen stockings.

Jeanne will learn quickly, when she reaches Saint Moritz, that being well oiled will make the sports shoes soft, more comfortable, and more impervious to dampness.

BACK TO SAINT MORITZ

Helen is an old-timer at Saint Moritz. Therefore, her trunk contains only two new sports dresses and her evening clothes; all her real regimentals she leaves in Saint Moritz—navy-blue ski suits and black ski suits, one with grey trousers. She is taking up a new hand-knitted white sweater for the former and a man's yellow sweater for the latter; a new snug bonnet that ties under the chin; and a new sports suit, the skirt of which has a pair of shorts cut in one—warm and comfortable for jumping about—, though, most of the time, she wears ski suits whether skiing or not.

Helen has just the right shoes: they include big, soft overshoes of undressed leather that are entirely lined with warm sheepskin and have the softest of crêpe rubber soles. They have always reminded her of the carriage boots she used to have made in England, and she knows how warm they are for walking. When she goes bobbing, she wears these soft roomy shoes

Hoyningen-Huené, Paris

AT THE CREST OF THE RUN

(Left to right) "Noël," a three-piece navy-blue velours suit from Marcel Rochas, with a tricolour sweater and scarf. Schiaparelli sports ensemble, "No. 224," with laced black gabardine trousers, black lacquered sheepskin jacket, black-and-white cap; from Lord and Taylor. London Trades skiing suit of tan gabardine with Norwegian trousers, green-and-beige sweater, green striped scarf. Men's suits and accessories from Tunmer

with two pairs of woollen stockings and a pair of felt slippers.

Helen has a very wise head on her shoulders. Many of her friends wonder why, wherever she goes, Fred goes too. If she told them, it's because she never goes anywhere for more than two weeks unless there is a really accessible golf course. When Fred has plenty of golf, he is the best of husbands. That's why Helen is such an enthusiastic subscriber to any effort to establish a good golf course in any pleasant holiday spot.

THE SLEEPING-CAR
EN ROUTE FOR COIRE

Helen is a seasoned traveller, likes her comfort, seen with an eye to beauty, so she has lovely travelling-sheets and pillow-cases. That's why she has a thermos bottle of good strong bouillon, a cup of which she is sipping when Alice comes swaying down the corridor.

"Helen, how can you drink bouillon at this time of night and keep that figure? I thought you were following a régime? Who said you could? A doctor? Give me his address?"

Then begins the absorbing topics of the smart woman's day and her conversation, comparisons and precisions of diets, treatments and systems for getting thin and staying thin, looking young and remaining young. Every one has a private faith. Alice, remembering Baden-Baden, believes that her salvation is in getting up and going out for a walk before breakfast, preferably up a hill. Helen believes that hers is in having enough fortitude to stay at home and then have her grated vegetables and fruit.

COIRE
9.30, THE FOLLOWING DAY

Every one tumbles out in the morning, wool stockinged and socked, protected by warm overshoes and fur coats over travelling-clothes, already happy to be sniffing better, cooler air, thankful for the hot coffee, the burning braziers, and the covered platform.

Alice finds time to lament the sugar and milk that have been taken away from her morning coffee, and then contents herself with the thought that maybe the altitude and the cold, with walking in the fresh air, will outweigh the few lumps of sugar with which she intends, once arrived, now and then to regale herself.

Soon the diminutive train is winding its way up to Saint Moritz, where it arrives in time for lunch. Meanwhile, Alice, one eye on the scenery, gives two ears to the tales of paraffin baths.

BESIDE THE KULM RINK

Berets, skull-caps, but mostly bare heads, walking or standing in the sun while watching the skaters. Everywhere, one sees black and dark blue, with a few of the black-reds and black-greens, smart and correct against the snow.

How alike every one looks at the first glance, and how different at the second, when better grooming and little careful individual touches are evident! The snow permits no successful eccentricities, so the well-dressed woman allows herself few liberties even in colour, except now and then in her beret or cap—which, most of the time, she carries in her pocket or under her arm—or in ensembles of scarfs and socks to match, with now and then a gaily coloured knitted cap in the same colour. Berets and caps to match the dark suits are, however, the rule. There are stocking-caps with a tassel and, here and there, brave-looking Russian fur caps.

The women who are not wearing skiing clothes are wearing warm sports dresses under fur coats. They are dark in colour and sober of cut, with scarfs for gaiety. They seem very much like rainy-day clothes

for the Riviera or Biarritz. These, too, are mostly in navy-blue, and there are even some of black with gaily coloured sweaters—red, yellow, and white. Black and white, the newest sports combination, also has the greatest chic. There are, of course, as always, some beige and brown mixtures and several of the deep rich reds. Soft felt hats of the type having as little as possible an echo of town are excellent.

Fur coats of every length; many are belted. The popularity of the curly furs has carried over into sports coats, so you see pony, shaved lamb, caracal, beaver, natural seal.

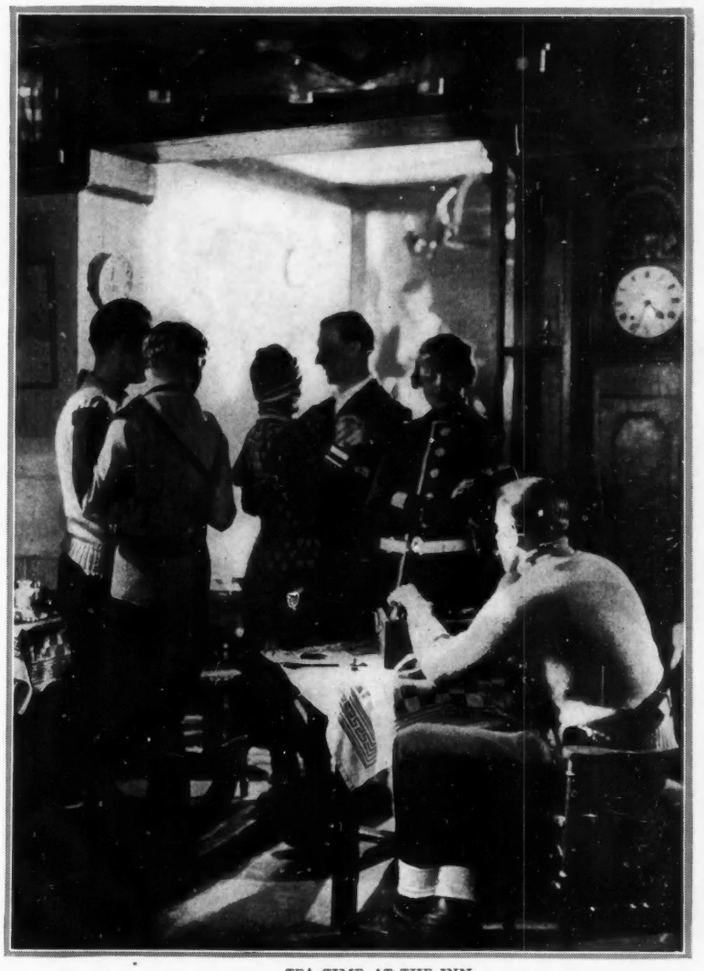
Alice is among the crowd, in a blue-black sports suit, circular skirt, blue cardigan to match blue sweater, man's grey flannel shirt with a vermilion tie. The sun is so hot she has no fur coat. With one eye on the Russian-ballet posing and the smooth figure eight of professional skaters, she is once again discussing getting thin, with a fanatic gleam in her eye. This time, she is hearing all about the wonders of Mary Stuart's roller, with the marvellous soap, which, rubbed on the body at night and absorbed by morning, makes fat disappear as if by magic. As soon as she reaches the Palace Hotel, some one will be sent flying to the post-office to send a wire. She is not even going to wait to return to Paris to try it.

HANSELMAN'S—ANY MORNING JUST BEFORE LUNCH

The cakes vie with the scarfs; both are varied and very necessary to happiness. The cakes can't be described, they disappear too quickly, but the scarfs can: they are triangular and long, of silk and wool, gay in colour—the pleasant accent of the dark skiing suits that seem to be the backbone of the Saint Moritz wardrobe. Some have tiny patterns, others geometrical shapes and bayadere stripes; some are plain in colour and unusually soft and woolly.

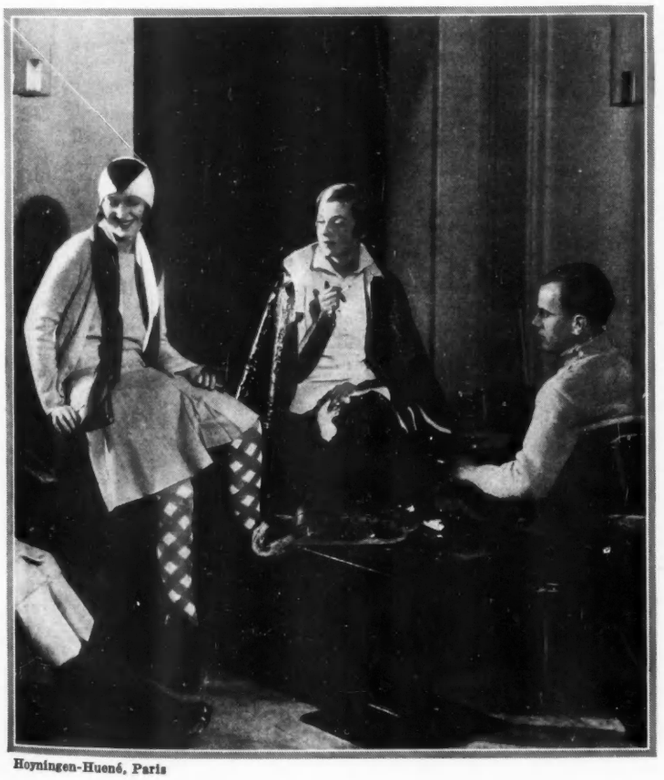
Alice is struggling with a pastry roll filled with eggs and bacon and hoping that the scales won't discover it. Helen, who doesn't care about calories, is munching sardines on toast. Hanselman's is the one place in the smart world where no one discusses getting thin. They may think

(Continued on page 116)



TEA-TIME AT THE INN

(Left to right) "No. 217," a Schiaparelli skiing suit in black and yellow. "Moutte," a Jane Régny skiing suit in black and dark green "Napoléon IV.," a Jane Régny sports ensemble with a covert-cloth skirt and red sweater with white accents; Columbia gramophone



Hoyningen-Huené, Paris

AFTER THE RUN

"Murren," (left), London Trades; skirt imported by Lord and Taylor; Agnès cap, scarf; Lefébure stockings. Schiaparelli "No. 224" (middle); Lord and Taylor

PREPARATIONS IN PARIS

(Above) Lelong skiing costume, "Cresta," with navy-blue velours trousers, heavy sweater in yellow, navy-blue, and white. Men's clothes on this page from Tunmer

The WISE WOMEN of FASHION

PORTRAIT SKETCHES BY CARL ERICKSON

The Hon. Mrs. Reginald Fellowes

THE supremacy of French fashions, though proverbial, is not a legend. It is a fact. It is in the air; now you see it, now you don't. That Something that makes Paris the centre and source of Fashion. Chic in Paris is sharp and boldly drawn. Elsewhere, there are doubts; in Paris, never. Here, the right colours have greater authority and distinctness than elsewhere. The mode crystallizes quickly, with firm outlines. When the eye adjusts itself to Paris vision, the cut and the line that seemed trying and unbecoming miles away from France become pleasant and chic.

FASHIONS TRAVEL FAR

Dolls dressed in miniature dresses are no longer sent to lovely *clientes* in foreign parts, but Paris to-day sends her blossoms even further afield. Greenland's icy mountains surely know about summer furs, and China about lacquer-red. Paris is surely Fashion's Finishing-School. Much of this seems mystery and magic. Some of it is, and some of it is not.

The elements from which French taste and French talent make fashions come from the four winds. They come quietly and unnoticed, since pageantry and commerce no longer walk flamboyantly hand in hand. No longer do we sing of bright sails and precious cargoes. Gay, streaming galleons no longer ride the seas. Now, we just take for granted the fast express, the air-post, and the ocean greyhounds; we have lost colour, but we have gained speed. We do have the slow-moving wagons piled high with beautifully arranged carrots, turnips, and leeks, pulled by steady, plodding horses finding their way to Les Halles with no help from sleeping drivers. But vegetables aren't being worn just now.

Only women of pronounced individuality should try pronounced effects

National costumes look best around a Maypole, and romantic costumes in a frame

Every good dress to-day is of to-day

Chic is in living and in action, as well as in clothes

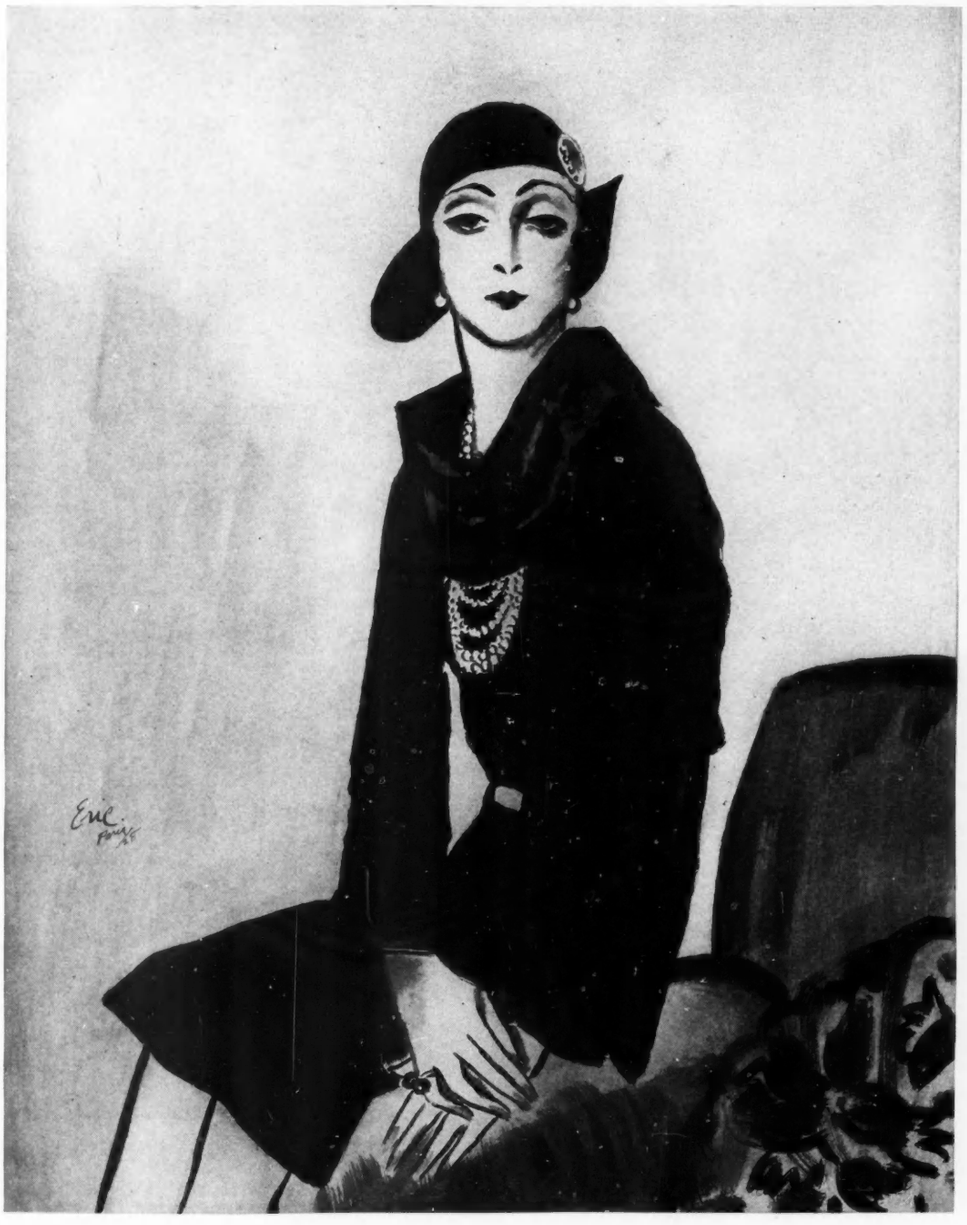
The smartest women's jewels are large in size, small in quantity, and priceless in quality

These busy days, the practical, though beautiful, wins invariably over the beautiful, but not practical

THE HOME OF FASHION

No influence in the mode to-day is as strong as that of the smart women of Paris. Chic knows no boundaries, and the smart women are of every nation. Some are French, some Russian, some Italian, and some American. Others are English, Spanish, South American, or Australian. One great fact is true about all these deities of the Couture—they live and dress in Paris. Living in Paris does not mean staying firmly fixed in Paris for three hundred and sixty-five days in the year. Not at all—no one leaves Paris more frequently than these born or adopted Parisiennes. They are here to-day and gone to-morrow, yet dressing in Paris is one of the secrets of their chic.

The rôle played by the women of the smart world to-day was formerly played by the actress and the mannequin. No important fashions are launched to-day either behind the footlights or in the paddock. Gone are the good old days when great dressmakers decreed fashions and were able to impose



them willy-nilly. Fashions are not arbitrarily launched. They are made successful only through their adoption by smart women, who make them a part of their daily lives. A dress is only right when it is in harmony with, and a part of the chic appearance of, a beautiful woman. If you say: "What a beautiful dress Mary is wearing," there is something wrong. If you say: "How beautiful Mary looks," then all is well. The dress is in its proper place and only a part of the lovely whole, and Mary will be much followed by Fashion's lambs.

CHIC OF TO-DAY

That is why a woman whose beauty is very personal has her greatest éclat and success when her beauty, her dress, and the occasion are in perfect harmony. An extreme dress is at its best when worn by a woman whose beauty and personality are

Comtesse Alvaro de Muñoz

striking. Only women of pronounced individuality should try pronounced effects. That does not mean being "arty" or Spanish or Moyen Âge, or yielding to the temptation to dress a part. National costumes look best around a May-pole, and romantic costumes best in a frame. Every good dress, to-day, is of to-day. There is no faint flavour of moth-balls and camphor. What fashion borrows from the past, she so bends to her uses that only to-day results. The chic of 1929 is not reconstructed or sweetly redolent with memory; it is very much alive and a challenge to to-morrow.

A woman whose beauty is impersonal, perfect, and cold is, of course, most beautiful, when her dress is of the same mood—sculptural or architectural, calm and abstract. Such a dress would crush the sweet, generally unnoticed little Jenny Wren type of woman. She would seem to have lost her kind heart and to be suffering from being miscast as a pitiless Druidess or an austere Vestal Virgin. Like should follow like. Be yourself, even in Paris.

BEAUTY AND THE MODE

The woman of a soft, surpassing beauty has a loveliness that makes every one forget her mistakes and remember only the occasions when she was a vision of colour. This is not true chic, but it is an influential phenomenon of fashion just the same. No mere copying will ever do such beauty justice.

There is the smart woman whose loveliness and chic depend upon her perfect grooming and the fact that she is correctly in step with fashion. Never ahead, but never a half a second late. This is the smart

La Baronne Eugène de Rothschild

woman who can be used most safely as a guide. There are seldom mistakes when the weaker sisters remember to copy faithfully and not transcribe freely, and, better yet, are careful to copy the spirit as well as the letter. In this, exactitude is a virtue and more than its own reward.

An interesting version of smartness is achieved by the woman who has few dresses, but many excellent hats, bags, and shoes. Her jewellery is always the last word: large in size, small in quantity, and priceless in quality. Last year, it was emeralds; this year, it's rubies. When she does buy anything, it is always the latest and the best—and so they last. To model one's appearance on her is both easy and difficult, but well worth trying.

Then, there is the woman whose clothes sense is not remarkable, but whose sense of gesture is; who entertains marvellously, who is seen everywhere, and whose chic and reputation for smartness are based on a mixture of all these things. Such chic is in living and in action. This is difficult to copy, but repays study, because manner is a large part of the mode.

SMART ECONOMY

How admirable is the smart woman who carefully builds her effects out of semi-precious and not costly elements. Since chic, in its last analysis, must appear casual, all signs of the careful scaffolding by which her perfection is achieved are removed. This is chic based on intelligence rather than a cheque-book, a helpful prototype, even though brains are as scarce as gold. Discipline and elimination have helped many an intermittently smart woman on her road to a permanent reputation for chic.

The rare and lovely woman who wears everything and nearly anything with such authority, indifference, and manner that the resulting apparition has a chic that is fearless and almost high-handed, is the most dangerous woman of all to take as a model. Glamour and strength, rather than facts, are the basis of her chic. And everything is dominated by her personality and distinction.

There are many smart women who continue to wear a dress on and off for many years, with great pleasure and happiness. The smartest dress at the Florida, not long ago, was a resurrected dress five years old. The life of beauty is longer in Paris than anywhere else, and rightly so. The race for novelty has never left the really smart

Lady Davis

woman so breathless that her eyes could no longer focus on and appreciate familiar beauty.

In Paris, smart women do not feel that a party has been ruined and the evening a disaster because five other women wear the same dress. No; there are many smart women who, with reason, believe that each only substantiated and accentuated the other's chic, while proving that they all knew a smart and beautiful dress when they saw it.

VARIED OPINIONS

Every one is not of this opinion. There are exceptions. One of the smartest women in Paris is happy only if she wears her dress a certain time before any one else has a similar one. This triumph is likely to be rather short, as a favourite client can have any but an embroidered dress delivered within a few days, thanks to an able fitter and many nimble fingers.

There was a time when the smart dressmakers known to the great ladies could be counted on the fingers of your two hands. Something is happening. To-day, the houses that are known to the smart women easily overflow an ordinary address-book. There is a reason for this: "*Ce que femme veut . . . Dieu le veut.*" Every one of these houses, large or small, having any vital part in the dressmaking life in Paris has that part because it is definitely necessary to the chic and happiness of at least one really smart woman. Every smart woman is a centre of influence on the surface of fashion. Smartness is like a thrown stone: if it is pronounced, the rippling circle is wide; if it is slight, then there is only a tiny splash, but even that splash is noticed.

A beautiful dress worn on just one occasion by a truly smart woman and noticed by the right person has often influenced the whole Couture, and what was a ripple became a smashing wave. There are many appreciative eyes in Paris.

WHY SPORTS CLOTHES GREW CHIC

Sports clothes are partly due to the young and lovely English sportswomen who were so beautiful and so right to the sensitive eye of one great designer, when they were comfortably and happily dressed in tweeds and woollens, that Paris had to enlarge her sympathies and find room for these fabrics and activities from across the Channel.

The beautiful and exaggerated evening décolletages are "*à la mode,*" because certain

(Continued on page 119)

There is nothing so horribly fair as a queue on shipboard. Even Lady Colefax (last in line) must take her place and wait her appointed turn

DIARY WRITTEN AFTER ONE WEEK IN NEW YORK

By Cecil Beaton

Cecil Beaton, the talented young English artist whose work is familiar to readers of British Vogue and has been shown occasionally in American Vogue, is paying New York a short visit. The sketches and article on these two pages record his impressions of America, more of which will appear in other issues throughout his stay in this country

A COLD, foggy dawn enveloped London. The servants grunted and sighed as, with great difficulty, they locked the bursting trunks. That done, I was "for it, right enough"; no turning back. I had horrible dentist's-waiting-room sensations in the lower regions.

"The car's at the door. Hurry, it's time to start. Oh, God!"

The day had begun to begin, the darkness lifted, a few stray cats prowled around, little between-maids shook a rug at the door-steps.

"Good-bye, and don't be silly, and don't be too polite."

One's stomach asserted itself with throbs and palpitations.

"Good-bye."

Wrinkled foreheads, sad smiles, kiss blowings.

"Good luck, and good-bye, and come back with a bag of gold!"

An eternity followed on the high seas, in an absurd boat designed to look like a fabulous hotel: gilded gates clanged, palms, an orchestra, a million trumpet-shaped little vases of silver filled with pink carnations. At first, one was amused at the absurdities of the Adam drawing-rooms, at the splendour of the Louis XIV. restaurant, and at the Elizabethan grill-room ("in which is concentrated the beauty of early Jacobean art"), but soon the joke wears thin and palls. The Palladian lounge begins to rock to and fro, the baronial-looking smoking-rooms heave high and low. One longs for something desperate to happen, for a wave to swamp the Aubusson carpets, to douse the tapestries and ruin the pseudo-Paganis, "let into" the elaborately panelled walls. One longs for the thousand carnation vases to be swept overboard. Anything rather than this interminable eventlessness, this uninterrupted up-and-down motion.

Bugles summon one, relentlessly, to incessant meals. It is too tempestuous and cold on deck, and, in the Palladian lounge, there is a fugginess of stale smoke and grilled bacon.

One longs to escape from this gilded prison, from this madhouse of restless maniacs who, with haunted faces, are searching ceaselessly for *"Exercise!"* They trample up and down, as miserable as caged lions, expanding the chest, dilating the nostrils, snorting in the ozone. They quick-march, do the goose-step, mark time, about-turn, punch captive footballs, and, after the first shyness has worn off, grown men and women become as children and indulge together in absurd games and competitions, in toy-horse races, deck quoits, putting, halma, and ping-pong.

However stormy the weather, no matter how badly the boat is lurching, imitation

(Left) Deep, but hasty homage to El Greco, Carl Erickson, Room 1806 of the Ambassador Hotel, and to myself

Lady Mendl, one of the great personalities in the chic world, in her lovely shop called "Elsie de Wolfe"

Mrs. John Munroe is a great beauty with enormous eyes and the straightest back in the world

(Middle, above) However bad the storm and no matter how the ship rocked, alabaster shoulders were weighed down with orchids

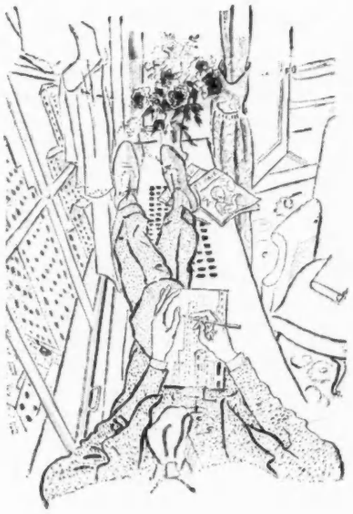
(Left) Mrs. Reginald Vanderbilt and her sister, Lady Furness, with their imaginative complexions and raven tresses, suggest heroines from Ouida

lovely ladies appear each evening in all their glittering jewellery, in different garments, and with shoulders gleaming beneath enormous bouquets of orchids freshly plucked from the ice-box.

Every day, there is the tiresome, but inevitable, ritual of lining-up in crocodile formation for some reason or other, and there is nothing more exasperatingly fair than a queue. "Last come, last served." Every one in his turn, every one reduced to a common unit, however important he may think himself to be. There can be no cheating; toe or heel tapping does not help one nearer the goal. Even Lady Colefax is shown no preference and must needs learn that patience is a virtue.

On the sixth day of the trip, amidst great excitement, *Land* is sighted. Little white cubes of sugar glitter in the distance. America! What one hopes will be the last queue, a Judgment-Day queue, and then, perhaps, freedom?

The lights on land twinkle nearer. The Statue of Liberty—one's heart throbs. Fifty million waving hands at the docks, a few more queues, duty to be paid, and then Paradise!



(Right) Portrait of Cecil Beaton drawing the skyscrapers from a window-seat on the eighteenth floor of his hotel

Friends had told me how, on arrival, newspaper reporters would rush, rampageous to hear my views on the America I had not yet seen. (Oh, what bliss to be treated thus, as if one were a celebrity, a Lindbergh, a prima donna!) My witty, but tactful opinions were prepared, pat on the tip of my tongue, but alas! alack! they died before birth, for no reporter seemed to care or know about my existence. No journalist was present to make a story about my luggage being shamefully exposed to eagle eyes, while the customs inspector asked, "What's that?"

"Oh, that's a wedding present for Miss Charlotte Brown."

"What's that?"

"Oh, that's just a little thing I'm doing of Lady Lavery."

"And what's that?"

"Oh, that's a background for an untaken photograph."

Compassion was felt for this evidently lunatik young man. I was allowed to depart without further trouble and to-do, and soon I was kneeling on the taxicab floor, peering high, with greedy eyes, into the skies at the magical buildings of New York.

"Delicatessen." What a lovely word! "Chop-suey." What did that mean? High up in a fairy-

(Continued on page 118)

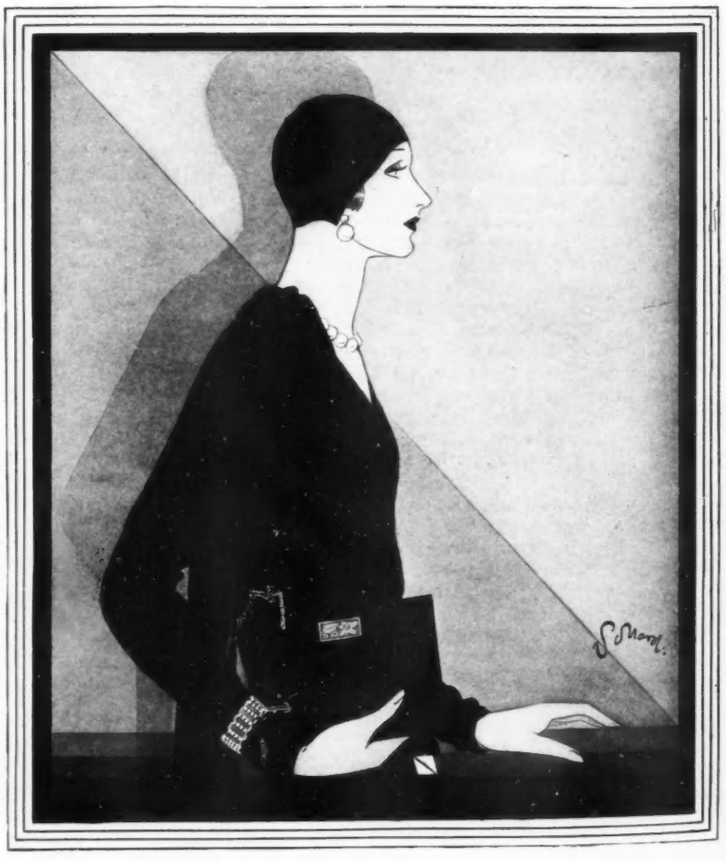
TWO HATS THAT RISE ON THE BROW OF FASHION

REBOUX HAT AND VIONNET
DRESS FROM HATTIE CARNEGIE

Wide wings extend at both sides of this well-fitted dark brown felt skull-cap, obliterating any suggestion of severity by their rounded silhouette. This effect of width at the sides is seen on many of the newest hats. The dress of dark brown crêpe has an inserted scarf of beige crêpe that forms a charming neck line. The brown suède bag is trimmed with gold rings; from Hattie Carnegie

REBOUX HAT AND VIONNET
DRESS FROM BENDEL

(Right) Madame de Muñoz, of Paris, wears this black velvet skull-cap, and smart New Yorkers are adopting it for wear with wide fur collars. In this model, there is an unusual treatment of grosgrain ribbon, which is worked into a design. The dress shows skilful handling of both sides of black crêpe satin. The black velvet bag has a square green jade ornament; from Bendel



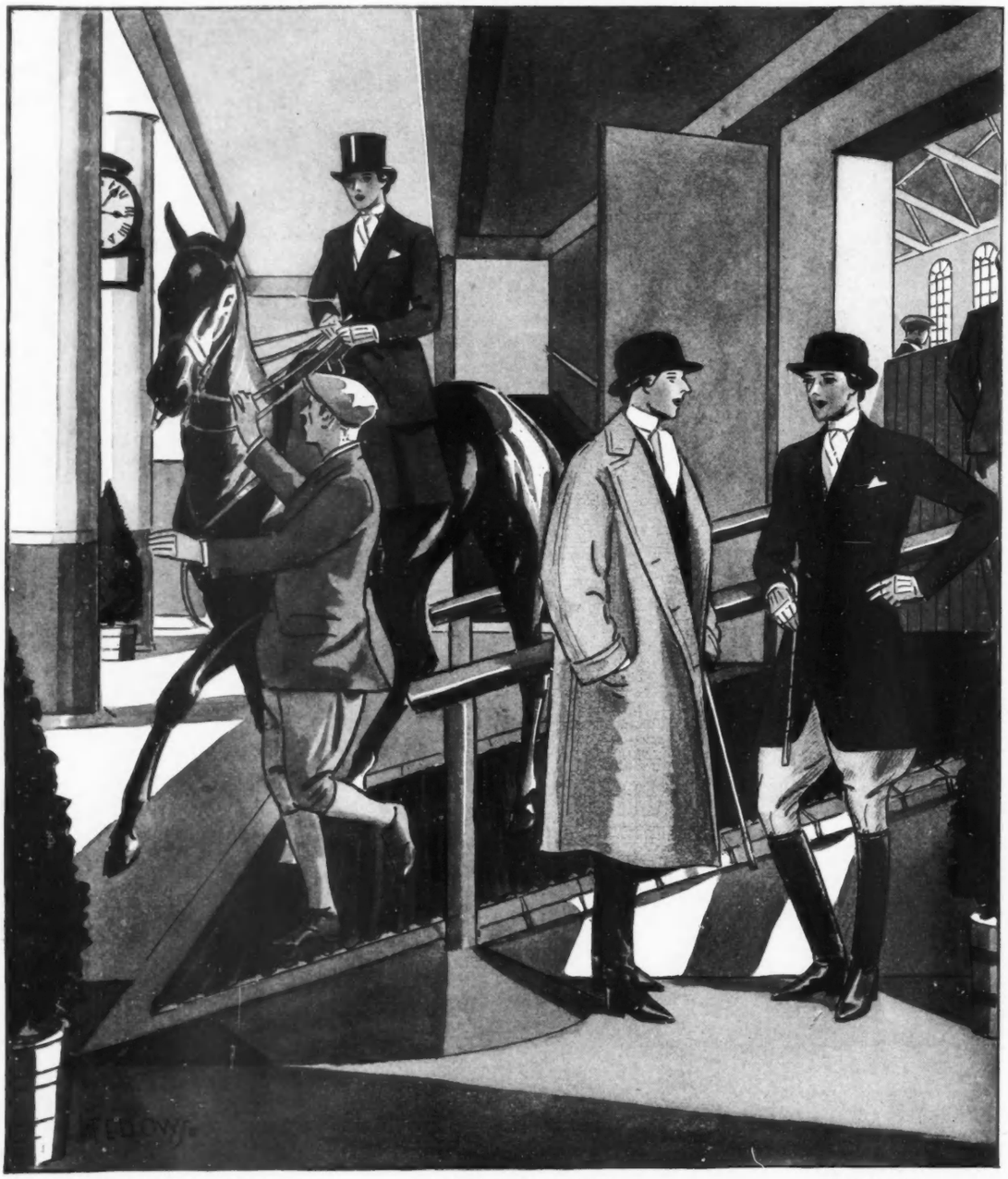
REBOUX DRAWS A LINE AT THE FOREHEAD

REBOUX HAT AND VIONNET
DRESS FROM BENDEL

This close-fitting turban of wine-red felt lengthens its chic by means of two ear-laps, one jutting out sharply, the other turned back. The double ball earrings are a flattering accessory, as is the emerald and diamond brooch that holds the graceful scarf of the wine-red crêpe dress. The black suède bag has amber mountings; bag and earrings from Bendel; brooch from Mauboussin

ROSE VALOIS HAT AND VIONNET
COAT FROM HATTIE CARNEGIE

(Left) A new version of a very successful model appears in this brown felt hat, widening at the sides and draped over the forehead. The brown woollen coat has a surplice line and is belted. Brown wood is used for the buckle and buttons on the coat, which forms an ensemble with the dress on the opposite page. The bag of brown suède has a crystal ring; from Hattie Carnegie



ABERCROMBIE AND FITCH ABERCROMBIE AND FITCH WEATHERILL

This scene at the Riding-Club shows the mounted lady wearing a habit of Oxford-grey cloth, tan kid gloves, a white linen stock, a top-hat, and black boots. Sometimes, she wears a dark blue melton cloth habit and white chamois gloves, or, on less formal occasions, a brick-red cavalry twill skirt, a brown tweed coat, soft shirt, and felt hat. The figure in the middle wears a grey tweed coat, cut like a man's, and black boots. The lady at the right is formally dressed in an Oxford-grey coat, canary cavalry twill breeches, black boots, yellow chamois gloves, and a white linen stock. Her bowler is cut short at the back of the brim

Riding

ONE'S HOBBY THROUGH *the* WINTER MONTHS

(Right) These energetic young ladies, clad in brief blue linen rompers, are doing the "Low-down" at Ned Wayburn's School of Dancing

CITY SPORTS ARE INDOOR SPORTS

The New Yorker May Be as Enthusiastic a Sportswoman As Her Country Cousin

SHEILA dear,

I'm writing this from a chaise longue, bolstered up with pillows and tea, but completely worn out. I've been seeing New York. Not the New York I've always heard about—theatres, parties, and shops. I suppose that must exist—but not to my three energetic cousins. To them, New York is the Happy Hunting-Ground of the Sportsman, just one indoor athletic meet after another.

You know how I feel about exercise, my dear. Being paddled in a canoe is my favourite outdoor sport. Those horsy house-parties are my idea of the Perfect Punishment. And I did think I'd be safe from active sports in the great city. But, it seems, such is not the case if one has cousins that belong to a Modern Family.

A NOVICE ON THE ICE

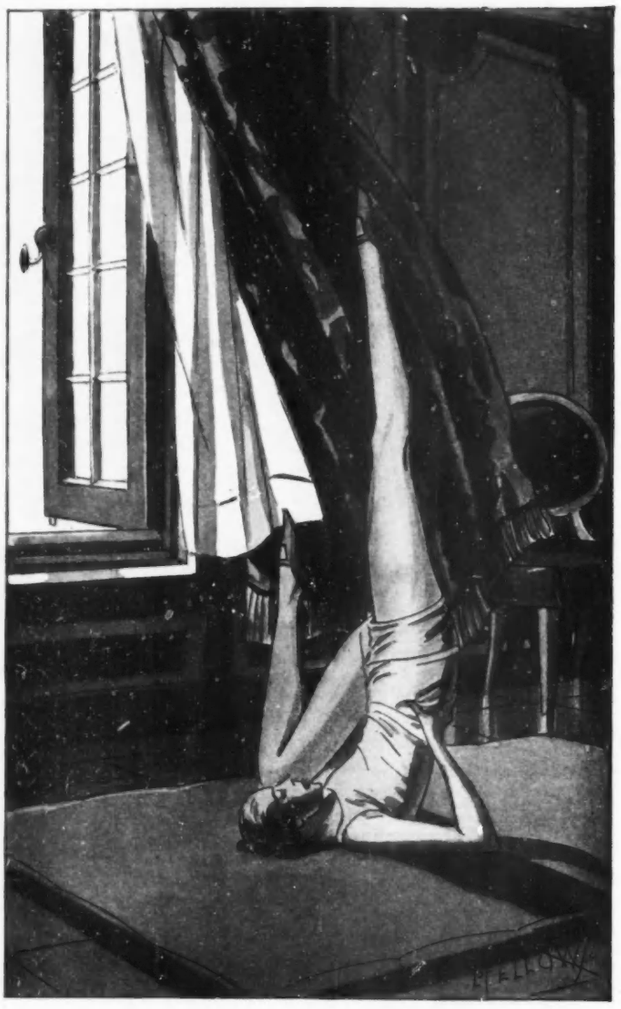
Nell took me in hand first, yesterday morning, right after breakfast. We went to a skating-rink—two, in fact. We began by taking the most enormous elevator imaginable to the top of Madison Square Garden, where there's a huge rink surrounded by gay orange-and-blue walls. Out on the ice, there were dozens of figures, all twisting and turning and leaping and spinning in the air. I thought they must be professionals, but Nell introduced me to some, and they were all débutantes or their sisters. It seems that the Skating Club is in possession in the morning, and the public is admitted in the afternoon—though why they should want to come, I can't imagine. By the time Nell and her friends had finished discussing some other girl's grapevine and arguing about a contest at Saint Moritz, I was having a chill. Of course, the place was as cold as Greenland, and I didn't wonder that warm woolly clothes seemed to be smartest. Most of them were dark—black, navy-blue, brown, or deep red looked the best. Lots of the skirts were pleated ones of crepella or jersey, worn with sweaters and cardigans. There were some velveteen circular skirts, faced with satin (so they wouldn't cling to the legs, Nell said), worn with black velveteen jackets and bright coloured jerseys.

Most of the skaters were practising for one of the big fancy skating exhibitions—and you can imagine me putting on skates in their company! But Nell was determined that I should skate, in spite of my protests. The general idea seemed to be that I would enjoy it thoroughly, and wasn't it just great that I didn't have to miss the skating by coming to New York! Of course, in reality, I was being given nothing but a bad cold, and I would have been delighted to have missed it in favour of a nicely overheated shop. However, Nell is one of a little group of Serious Skaters, and she thought I was bashful and dragged me down to Iceland, another rink, where one can engage instructors with strong right arms and even dispositions. One of them took me on, but, though his spirit was willing, my ankles were weak. He rose uncomplainingly from the ice after I had engineered several disasters, but I think he was as glad as I when I had to join Leila, who had agreed to stop for me at ten-thirty.

FOILED AGAIN!

When I sank into the limousine, my thoughts turned hopefully toward the Bagbys or some other nice passive recreation, but it seems that Leila goes in for fencing. And fencing, I learned, is not a pastime (in New York, at least), it's a life-work, an Aim. If you get to be a champion, or go to the National Championship in April, or to the Olympics, you are to be envied above all women. Fencing, according to Leila, is the Perfect Sport. It keeps you young and slim and supple and alert and quick and I forget what else.

Anyway, we went to the Fencers' Club on East Fifty-Fourth Street, which is an organization that has been flourishing for these last thirty years or so, with a women fencers' club in possession three mornings and two afternoons a week. The members look very sports-like with black knee-length circular skirts, high-collared white padded blouses, some with scarlet blazers over them. I was quite interested, until they began to fence, and then I was completely exhausted just by watching. They leap and plunge and thrust at lightning speed, urged on by two masters,



(Left) Sybaritic ease is combined with exercise at Elizabeth Arden's gymnasium, where one lies on a yellow satin mattress to achieve muscular agility

(Below) Squash, hitherto looked upon as a thoroughly masculine recreation, now has its feminine followers, who play on the court at the Colony Club

one French and one Belgian. The ringing of steel is accompanied by a running fire of comment:—"Too late! Too late! Parry! Too late, *hein? Non, non,* lunge!" One of the best was exactly mother's age (can you *imagine* mother fencing?), and she was having the most marvellous time. They all were, for that matter. Heaven knows why.

Fortunately, I wasn't even invited to indulge, and, when Leila had finished, we drove up to the Colony Club, where we were to meet Kathleen. The Colony Club sounded very nice to me, for surely, I thought, there would be some deep, comfortable chairs. Well, there were—but do you suppose I was allowed to sit in one? If you do, you don't know my cousins.

HOPE OF REST SQUASHED

Kathleen had arranged for us to spend an energetic half-hour at squash. I'd always supposed that that was *one* sport we left to the men, and very welcome they were to it. But it seems that, now, squash is the smartest thing a girl can do. And the most breathlessly exhausting. A marker comes up from the Racquet Club several mornings a week to instruct the tender sex (only I was more than tender when he finished instructing me). I wish he'd stayed where he belonged.

If you have a kind heart, you'll be glad to know that I was given luncheon after this ordeal. It was very good, but well earned, I thought. Then we did sit around and talk for an hour, because both Leila and Kathleen wanted me to have a swim at the Barbizon, and providentially one can't swim directly after eating. If I hadn't been a perfect guest, I would have succumbed to the temptation to tell them how infinitely superior a nice hot bath in the tub would be to a swim in any pool.

A STRANGE INTERLUDE

While we were talking, I made a few attempts to steer the conversation away from sports to less violent subjects, like art and literature and the latest murder. But it seems that sports are the thing in New York at present. Alice-Sit-by-the-Fire is as out of date as a bustle, and culture is second to muscle. I introduced the Riviera, and that met with a little more enthusiasm, because everybody over there is going in for having a private athletic instructor and learning to stand on the head, walk on the hands, and perch airily on any convenient shoulder.

Eventually, of course, the hour of respite ended, and I was taken to the Barbizon pool,

FRANKLIN SIMON SAKS-FIFTH AVENUE SAKS-FIFTH AVENUE

The very smart young lady at the left is skating at Madison Square Garden in a bright plaid skirt and a plain jacket and scarf lined with the plaid. Her companion in the centre wears a classic velveteen suit lined with red satin, and the girl poised on the steps wears a tweed dress cut on princesse lines, with a high collar

which was fine (if you like it). Leila and Kathleen had a marvellous time practising fancy dives while I paddled around the edge.

Afterwards, they had an engagement for tea, and I would have enjoyed nothing more, but it had been arranged that I should be returned to Nell. She called for me at the Barbizon, and we drove up to the new Riding-Club. On the way, Nell indulged in some serious conversation. She said she had made up her mind not to be one of those narrow people with only one interest; she was going to be broad-minded. She became so eloquent that I thought she was going in for politics and music at least, as well as sports. But it turned out that she meant two sports, skating and riding, instead of just one.

RIDING WITH THE SPECTATOR

The Riding-Club, however, is really very nice. It's a new one on the site of Durland's, and, every afternoon at five, there are musical rides and drills, which are excellent training for both horse and rider, according to Nell. Of course, some of them, who don't mind frozen or muddy bridle-paths, ride all winter long in Central Park, but the club is tremendously popular with the riding-set. A girls' polo team has been formed, and the members practise twice a week and have games with teams from other cities. On certain evenings, there are matches with two men and two girls on a side—which is excellent practise for the girls and enjoyed by the men.

I got quite interested in this, as it's a good entertaining sport for the spectator (me), which can be watched in perfect comfort. Nell was so encouraged that she gave quite a discourse on indoor polo. She says a more serious kind is played all winter long at both the Riding-Club and Squadron A Armory. Indoor polo is a very different game from the outdoor one (according to Nell again; they look just alike to me), but is just as sporting and requires very great skill. Some of the International American team players keep ponies at these two places through the season, and the matches are terribly exciting when these well-known players take part. Nell says the enthusiasm in the spectators' balconies is almost like Meadow Brook. There are big matches, too, between the Riding-Club Team, Squadron A, and the Brooklyn Riding and Driving Club Teams, as well as the teams of the leading colleges. Now, that's a sport I see some sense in. Some one else does the work, and you can wear your best clothes and see lots of smart ones!

That was all the violent activity I was led into yesterday, unless you count the dancing with which we ended the day, and began another. When I finally fell into bed, I closed my eyes with the happy thought that I'd "done" all the sports of the city.

A LOW-DOWN ACTION

But little did I know! Kathleen woke me at a little after ten, with the joyful news that in fifteen minutes we were going down to the Ned Wayburn School of Dancing. I was a bit insulted at first: I thought the plan might be the result of my dancing of the night before. But it seems that this was just another form of indoor sport. It began, Kathleen said, some time ago with the Charleston craze, the twentieth-century version of Saint Vitus's dance, which all the débutantes took up. Then the contagion spread to their sisters, and their cousins, and their aunts, and now Ned Wayburn's is a classic institution.

(Continued on page 122)

Steichen

MRS. CHARLES COUDERT NAST

One of the large weddings of last month was that of Miss Charlotte Babcock Brown, the daughter of Mr. and Mrs. Donald Winchester Brown, and Mr. Charles Coudert Nast, the son of Mr. Condé Nast and Mrs. J. Victor Oñativia, junior

COMFORT VERSUS SPEED AND COST

"Mass Treatment for the Classes Is the Curse of These Our Days,
And Service Isn't Service Now, No Matter What One Pays,
And Everything Is Organized Out of All Human Ways."

ONE of the sad facts about travelling when we have to travel, and about stopping when we have to stop, is that most moving conveyances and stationary hotels have ceased to be run for people who like comfort. This statement may be startling to those who know what it costs to move about on land and sea, or to stay under the high roofs of our modern caravansaries, but cost does not mean comfort any more than speed means luxury. People who pay for cost and pay for speed get both, but they don't get much of anything else. Comfort, in especial, is hardly for sale in this country because, commercially speaking, it isn't recognized as comfort. It may take long to educate the public and those who serve the public to a more sensitive and sensible point of view. Each reacts upon the other, and people of gentle taste are ground between the two.

FOR instance, not long ago, a certain delightfully appointed car, with individual staterooms and real beds in them, was running over the lines of a certain railway between one great town and another. True, it landed its passengers out of the city, but what of that? The best bus imaginable was in readiness to transport them to a central square in the very heart of the metropolis. Hot coffee was to be had on the station platform as they stepped from the train; and, if they chose to prolong their sleep and postpone their coffee, they were welcome to do so and take a later bus which brought them to the business centre at better business hours. Moreover, for the return journey, if they liked to leave bags and bundles at the bus office, they had only to give the number of chair or stateroom to find their impedimenta there before them.

HERE was real comfort, and those who had once travelled by that night-train and in that pleasant car were ready to swear by it forever. But, lo and behold, the general public, partly (perhaps) because their attention was not properly directed, partly (perhaps) because by another route they could arrive plump in the city before the city was awake and imagine they had saved time, did not patronize it enough to encourage its projectors. As a matter of fact, this train was actually faster by half an hour than its rival on the other road, but the *idea* of speed seemed better preserved when a man was tumbled out of bed to find himself already in the great business centre—too early for business, but there, all the same! For this is what the unthinking call efficiency. Real efficiency, combined with comfort, is as nothing to most Americans. To arrive quickly where one is going, no matter how one is rattled on the way, no matter what one pays for rattling, no matter if one arrives before one need, is the general notion of effective transportation. Some of the fastest steamers are the least smooth in motion, but does that prevent their being filled to the brim with people to whom an extra day saved isn't of any importance, but who love to pay for extra speed?

IN the same way, the national pocketbook is open to long lists of foods, rather than to simple, well-cooked meals; to high rates in rooms begilt and gorgeously furnished, rather than to any true luxury of quiet comfort; to the attention (or inattention) of lines of languid young men in and out of livery, rather than to the modest attendance of real service. We don't expect to be considered as individuals. A gentleman from another country, finding that the hot water wouldn't run in the bathroom of a large hotel where he was staying, ventured to ring the bell and ask for some in a small pitcher for shaving. Does any one suppose he got it? No! Such a request was unheard of. The engineer was sent up in the course of an hour to see why hot water didn't run in that bathroom; and the gentleman, probably, was unable to shave before dinner. Our hotels are not geared to attend to the personal wants of the class who demand special service. They are, however, perfectly willing to keep their own water-system in order at their leisure.

THIS same unfortunate, with another man, was almost expelled from a country town hotel for wanting a cup of tea at five o'clock. The manager told him that everything in the kitchen was locked up, that no servants would be on duty there until the early dinner-hour, and that to send for anybody, even to boil a kettle, would be impossible. He mentioned that the hotel had dancing-teas three times a week in summer, but afternoon tea at that season of the year, no, indeed! The two men fortunately found a tea-room in a neighbouring street. No doubt, that manager would have gone to the stake protesting that his house was a marvel of comfort and convenience. And, if nobody wanted anything but what his underlings cared to supply, at such hours as they cared to supply it, possibly he was right. Possibly, also, one of the great hotels in the greatest intellectual centre is right to forbid two lonely men to sit down to tea in its prim precincts for fear their intentions should be more raffish than they appeared. Yet, in connection with any hostelry that was supposed to cater to gentlefolk, this ought to be as impossible in our country as it would be in any other.

THE trouble is that hostelries, and boats, and flying trains, as run by us, are all upset if every one doesn't conform to the rules they have laid down for masses to conform to. The officials and the staff think they know best, and the public, as a whole, seems to agree with them. Alas, for the few comfort-lovers, the class that still has a taste for luxury that *is* luxury and not magnificent display, the class that is content to travel at a swiftness approximate to convenience and decent service. These take alien ways, when they can. They choose routes where consideration is shown them and they don't have to pay abnormal prices for normal accommodations, hotels that have not grown beyond humanity. In other words, they choose comfort, when they can get it.

WOMEN OF INTERNATIONAL INTEREST

(Right) Mrs. Amory Carhart, of Tuxedo Park, New York, the former Miss Isadora Bliss, was snapped on Park Avenue, smartly dressed in a suit trimmed with Persian lamb

Fotograms

(Left) The Infanta Beatrice of Spain was a visitor to the United States last autumn. She is a sister of Queen Marie of Roumania and a granddaughter of Queen Victoria

Pictorial Press

The Viscountess Furness, of London, recently visited America with her twin sister, Mrs. Reginald Claypool Vanderbilt. Lady Furness is the former Miss Thelma Morgan

(Above) The Marquise de Casa-Maury, of London, the former Miss Paula Gellibrand, visited this country, last autumn. She is wearing the smart short coat in Persian lamb

(Left) Mrs. Reginald Claypool Vanderbilt, the former Miss Gloria Morgan and a daughter-in-law of Mrs. Cornelius Vanderbilt, senior, is seen with her daughter, Gloria

Three photographs by Cameragrams

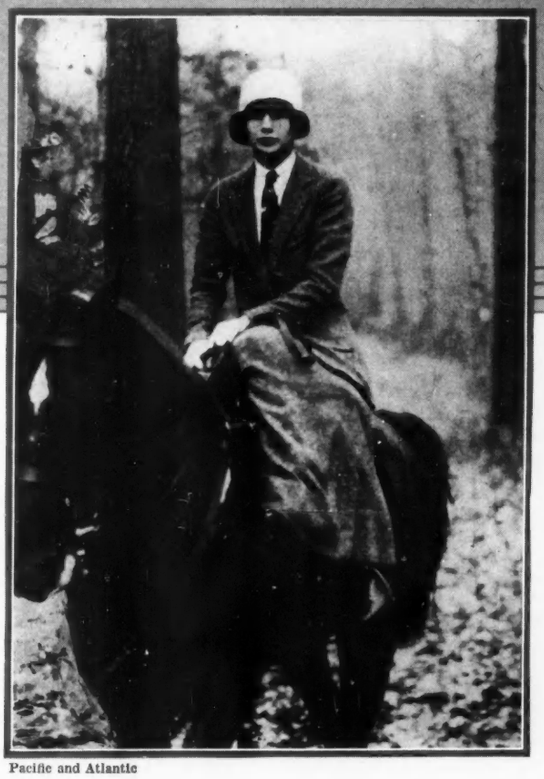
(Right) Mrs. William Goadby Loew, of New York, the daughter of George F. Baker, Esq., was Master of the Hounds at the Harford Hunt Meet, at Monkton, Maryland

Cameragrams

GOOD HABITS OF THE SMART WORLD

Fotograms

Mrs. George B. Saint George, of Tuxedo Park, New York, formerly Miss Katharine Collier, the daughter of Mrs. Price Collier, wore this correct habit at a recent horse show



Pacific and Atlantic

(Right) H. H. Princess Xenia, Mrs. William B. Leeds, of Oyster Bay, Long Island, a sister of Princess Paul Chavchavadze, is shown here wearing an informal riding-costume

Freudy Photos

Mrs. Howard Linn, of Chicago, wore a formal riding-habit at the Harford Hunt Meet, held at Monkton, Maryland. She is the former Miss Lucy McCormick Blair

(Left) In amusing contrast with the majestic Pyrenees are the little low villages, with their houses huddled together

Ewing Galloway

ANDORRA BY MOTOR AND MULE

Five Travellers Explore This Tiniest Republic

BY GERTRUDE SANFORD

ANDORRA, hidden away in the Pyrenees, is the smallest republic in the world and the most savage, according to Paris travel agencies. It is, perhaps, the most remote country on the map of Europe, and only those well versed in geography know the exact location of the tiny spot.

When we first considered attempting to venture into this obscure country, we were informed of the innumerable dangers to be encountered—the hostile spirit of the Andorran natives to tourists, the possibility of being jeered at and spat upon by the crude mountaineers, the lack of communication with the outside world. The country was said to be inhabited by no one but half-Spanish, half-French brigands and thieves, whose sole occupation was smuggling tobacco from France into Spain. We were told that we would have to go at our own risk, for no government would protect us, and the Automobile Club of France refused to issue road maps or to be in any way responsible for us.

All of these obstacles proved to be inducements for us to try our luck on a sporting expedition into the unknown. Come what might, we would be bold and brave and adventuresome, scaling the highest mountains to see personally this villainous race in its native haunts.

(Left) Miss Gertrude Sanford, instead of encountering the hostility she had expected, found the Andorrans delightfully friendly

Accordingly, tickets were procured for the Barcelona Express for Carcassonne, and our little party of five was off for the wilds. At Aix-les-Thermes, we drew up a scheme. Discarding our pigskin suitcases, we tossed our few odds and ends into duffel-bags and invaded the town to buy ourselves the native Basque peasant costumes that were worn by the sheep-herders of Southern France (at least, so we thought). Our picturesque costumes consisted of "semi-balloon" corduroy trousers, with yards of wide blue or red flannel wound round and round the waist, corduroy coats, stout hobnail "trekking" boots, woollen socks, berets, and strong mountain canes. We looked more "Basque" than the Basques, and, in this way, we thought to break down the hostile Andorran spirit.

As we proceeded over high mountain passes, towards the border, the snow became deep and impassable for further travel

All of the natives who passed on the cobblestoned streets turned to gaze, entranced, at the strange-looking foreign invaders of their mountainous republic

Below are Miss Jane Sanford and Mr. Harvey S. Ladew, two of the five adventuresome travellers who were not dissuaded by the alarming reports of Andorra heard in Paris

by car. We were forced to take a different route, to circle into Spain and attack Andorra from the Spanish side. This was our first obstacle, but we surmounted it promptly. Going by way of Bourg-Madame, we crossed the Spanish border and found ourselves speeding over an excellent road into the heart of Andorra. The road curved and twisted and climbed up several thousand feet. Every minute, we expected brigands to leap out and throw stones at us or hold us up and demand our money or our lives. In either case, we should have been entirely at their mercy.

Unmolested, however, we sped on through glorious country, rugged mountains softened by snow-capped peaks, rushing and roaring streams, hill slopes covered with red and yellow wild flowers, cattle grazing in the fields, sheep-herders tending their flocks—typically pastoral scenes and truly beautiful country!

At las Escaldas, that night, we secured comfortable rooms in the inn on the village square, and we dined very well—with several bottles of red wine to further our appetites.

THOSE FUNNY FOREIGNERS!

The next morning, when we descended in our native costumes to the square where our mules were waiting (as an ascent up the mountains in an automobile was impossible), we were particularly pleased with our rough appearances. We thought that we looked like "old-timers" instead of "tenderfeet" and hoped, in this manner, to make friends with the villagers. To our astonishment the whole population was assembled on the square. For a moment, we thought it might be a revolution—or worse, an attack caused by our intrusion! We determined not to show our fear, we would be brave, we would face the music! To our further astonishment, as we approached to mount, we realized that these strange, wicked people were not angry or even sullen, but smiling and chuckling among themselves. The cause of their merriment suddenly revealed itself. We were dressed in the way these people had dressed a hundred years or more ago, while they were dressed in the ordinary manner of modern Continental villagers. No wonder that they laughed at us!

I took a cigarette from my pocket to smoke away my nervous embarrassment, and my mule tender politely stepped forward with a Dunhill briquet to light it for me.

So this was Andorra, the *pays sauvage* about which we had heard so much, and these were the barbarous inhabitants! We naturally felt ridiculous, but our mule boys were kind and hurried us to our mules to help salve our feelings.

MISBEHAVIOUR

As we wound our way into the snow-capped mountains that were the very heart of the Pyrenees, we were annoyed by the behaviour of the mules. Two were vicious, ill-tempered animals. Each time a more peaceful beast approached either of these animals, he would bite and snort and careen about. Rounding a corner on a dangerous ledge, which looked down upon dizzy depths below and on which there was not room to swing a cat, the two brutes came to definite blows. It looked like certain death

(Continued on page 106)

VANDAMM

(Left) Katharine Cornell is appearing in Margaret Ayer Barnes's stage version of Edith Wharton's novel, "The Age of Innocence," under the aegis of Gilbert Miller

SEEN ON THE STAGE

by David Carb

TWENTY years ago, Professor Baker startled the academic world by inaugurating a course in play writing at Harvard. He now presides over Yale's million-dollar school of the drama, and colleges scattered all about the country are following in his lead. The results do not warrant prolonged cheers. True, Sidney Howard, Philip Barry, and several others of varying degrees of promise and fulfilment are graduates of such courses, but there is a reasonable doubt as to whether they profited from them.

Barry has the freshest wit, the most effective satirical lunge of any one writing from our stage. In his first comedies (written after his graduation), that wit and satire had full scope. He, however, neglected to fit his gifts to the necessities of the theatre; the plays reached the footlights undramatized and so inevitably failed. Last season, he gave us "Paris Bound," in technique a great advance; but, with progress in play structure, his wit and satire shrivelled. That probably is merely a temporary condition and when, with practice, building a work becomes less a conscious chore, the other things may reassert themselves. One fact stands out: he neglected to learn dramatic technique from Professor Baker.

The reason to me is obvious—the thing can't be done in the way the schools are trying to do it. For technique, being the way of saying what one has to say, must come from the subject-matter passing through the temperament of the artist. There are no factories turning out technique moulds; no rows of such moulds, like spice jars, all the same save for the labels lined up on shelves. Even if there were, the author could not take one down at random, pour his story situation and characters into it, and produce anything but routine stuff. Again, like spice jars, they would preserve, but have no relation to creativeness.

RULES FOR PLAY WRITING

Each theme must find its own technique, must be developed according to its particular nature and the author's angle on it. General rules may be followed—every scene must build steadily to a climax, each climax top the preceding one, such things—, but the sincere dramatic aspirant knows or feels them when he looks towards the theatre for his life's work. All stage-worthy plays are similar in those respects.

Technique in its specific sense is indigenous to the material; it is the means whereby the author's idea and his emotion are conveyed to others. How can that be taught in a classroom?

The instructor, it seems to me, may provide a sensitive, exacting audience to the aspirant in a field where, before recognition, audiences of any sort are difficult to find. Serving thus as critic, he enables the author to see his work objectively, gives him an intelligent outside reaction. The student reads a scene or an act, the instructor tells him what he has gleaned from it, the writer says he meant this and that; he is told to do it over and after that over again, and again. Not until he has expressed to the listener exactly what he wishes to express will he have succeeded. So far can instruction in play writing go and no farther.

Or, for that matter, in any art. The very definition of the word sustains that. For if art be the means by which some beauty the artist has experienced or sensed or imagined is transmitted, it must be at all times true to that beautiful thing, no matter how much modes and methods are violated. On the other hand, it must be conveyed, must express. Is it not sufficient for the instructor to act as critic, so that the author will know when it has been conveyed?

And if he attempts more, will he not be making the author in his image, squeezing his flair into conformity, teaching him to subordinate his unique qualities? That, more often than not, tends to convert a dramatist into a hack. The teacher's concern must ever be solely that the message reach its destination, not with the nature of the message, the destination, the path it takes, the what, the why, the how—so long as it gets there.

Suppose an instructor in painting is re-

Stelchen

Josephine Hutchinson is playing Wendy in the Civic Repertory Company production of "Peter Pan," and she can also be seen in a score of other rôles, from ***Shakspere*** *to Tchekov, with the same troupe*

garding a sketch by one of his pupils. He praises the body on the cloth, but one of the arms displeases him. Instead of announcing his displeasure and the cause of it ("It is distorted," "Not an arm," "Made without joints"), he says: "That arm won't do; it should be like this," seizes a crayon and outlines an arm that seems right to him. Suppose, then, the student erases the arm he has drawn, leaves in its stead the one the master has outlined. Has he learned anything about his art? I need not press the analogy.

Broadway has seen within the past fortnight two dramas whose creators are fresh from play-writing courses. They may serve as explanation for the phenomenon that, at the period generally considered the height of the season, of eleven productions arriving in one week, six are revivals—Shakspere, Shaw, Ibsen, Tolstoi, Tchekov in Fourteenth Street, and also Barrie. Charles Coghlan's "The Royal Box," "Sun Up," and "The Yellow Jacket" returned to the stage at a time when, by all the rules, the stage should be too crowded to receive them. Why? Perhaps, the producers have been taking the managerial equivalent for play-writing courses, and the ensuing debacles have sent them scurrying to the older masters in order to recoup their losses. For all they appear to have learned at their dramatic college is imitation, and that is being carefully ignored this season by the paying public.

"THE JEALOUS MOON"

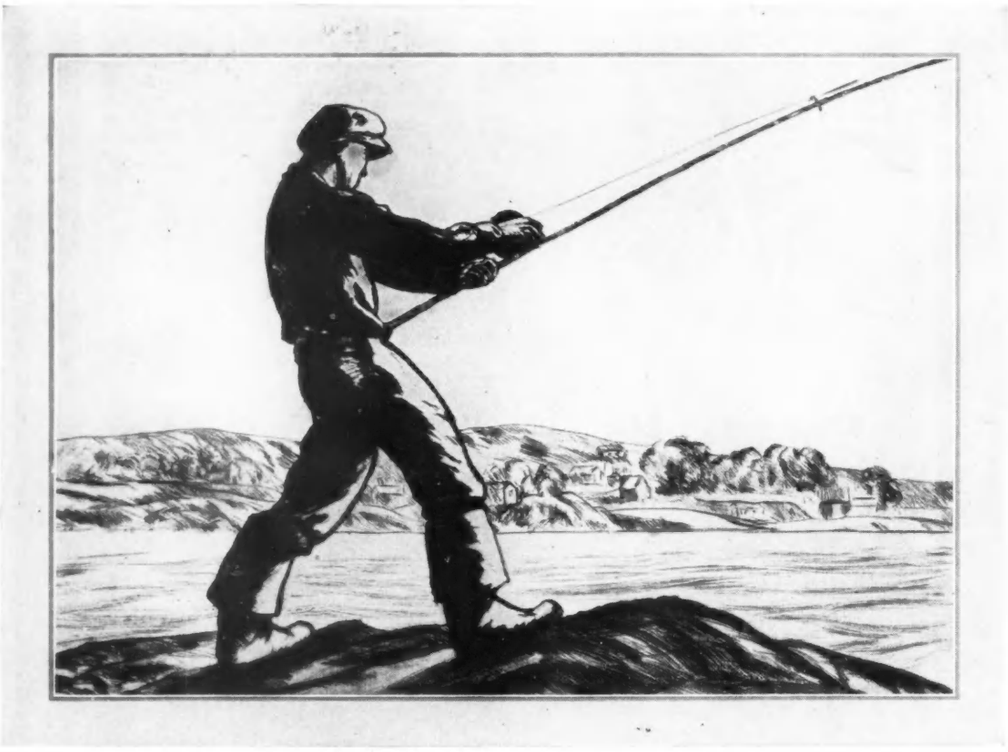
SO, as you have doubtless surmised, "Seen on the Stage" in this issue is perforce dedicated to revivals, with the latest work of Owen Davis the sole new play considered. For "The Jealous Moon," of which Jane Cowl is both star and part-author, does not merit consideration. Miss Cowl has laid heavy hands on the Pierrot-Columbine-Harlequin triangle, weighted it, and coated it with sticky sentimentality. She has also provided herself with a rôle that comprises something of everything she has done successfully, from Juliet to the woman who gave herself to Hannibal. She is as beautiful as ever. The ponderous fantasy acquires a certain distinction by Jo Mielziner's sets and the performances of Miss Cowl, Guy Standing, and Harry Davenport. The rest is long-drawn-out ponderousness.

"TONIGHT AT TWELVE"

THE first curtain of Owen Davis's "Tonight at Twelve" reveals the Keith living-room. Alice Keith, bidding the men remain at the dinner-table, enters accompanied by her three women guests. Gay chatter. Suddenly, the hostess interrupts the babble. Without any "leading up," she informs her guests that her husband has been unfaithful and that one of them is his mistress! Confusion! She proceeds to reveal the basis for her accusation; the principal evidence is a scrap of paper on which Keith had written "Tonight at Twelve" and which he had hidden in a cloisonné box on the mantel-shelf. While having cocktails on the terrace, all three women had passed through the room. The note had been removed from the box. Which one took it?

From such a situation, any species of play

(Continued on page 104)



Gifford Beal's vigorous presentation of American themes is exemplified in his latest series of etchings. "The Sea-Bass Fisherman," of this series, is shown above; from the Keppel Galleries

The ARTIST PRINT

By **HELEN APPLETON READ**

PRINT making is enlisting the talents of American painters in increasing numbers. Each season finds new converts to one or another of the artist print mediums—lithography, wood-block engraving, and etching. As the output increases, print collecting keeps pace in direct ratio. Dealers in contemporary American paintings are obliged to install special print departments in order to provide space for the sheaves of prints that their artists are producing. Time was when it was necessary to patronize a print specialist if print collecting happened to be your hobby. Now, no art dealer, whatever his specialty may have been heretofore, is *au courant* if he has not sensed the interest that the art-loving public is evincing in artist prints and met it with a carefully selected collection.

THE MODERN REACTION TO PRINTS

Not so long ago, print collecting was a cult demanding a specialized technical erudition to ensure proper appreciation. Print collectors acquired a somewhat pompous vernacular, in which such phrases as states, editions, the etcher's line, and cross-hatching figured more frequently than an appreciation of the artist's intention. A direct, simple appreciation of a print as a work of art (I refer especially to etchings, because etchings have been the print collector's specialty until recently), a recognition that a print was nothing more nor less than a reaction to life set down in a black-and-white medium, was lost sight of in this maze of technical tests and evaluations. Prints, because they were less costly, were the logical first step in collecting. But, the majority of amateur collectors, finding themselves unable to meet this test, abandoned their interest.

Happily, times have changed. The former formidable intelligence tests that hedged the collecting of prints have been razed. A print is now put to the same test as is applied to any other work of art. It succeeds or fails in the measure in which it states the artist's vision of life. Artists are treating the print media as merely additions to the list of those already utilized. They are impatient of the pedanticism that has prevented free expression in these lines.

RICHES AND LIMITATIONS

That the media require an appreciation of their technical limitations and riches, which adds to the zest of using them, goes without saying. But, when these technical exigencies become an end and aim in themselves, then the aesthetic content is minimized. It is hardly conceivable

(Left) "The Tree," one of Rockwell Kent's first essays in lithography, proves that the essential Kent quality of romance and poetry is an inherent one, independent of subject-matter or medium; from the Weyhe Galleries

that the great print makers—Dürer, Rembrandt, and Goya—thought about their line as such, except in so far as it vitalized the thing they wanted to say. It was left to the schoolmasters in art to make a cult of their style and technique.

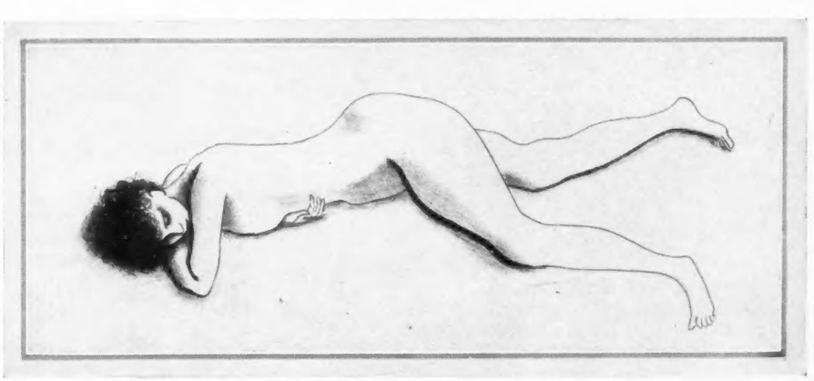
It is characteristic of the contemporary print makers in this country that they are also painters and that the quality and subject-matter of their black-and-whites do not differ essentially from their expression in oil and water-colour. Buying prints by contemporary artists has the further advantage of placing within reach of the amateur collector autographic works of art commanding moderate prices. If the spirit of investment enters into collecting, the amateur collector may have the comforting assurance that, if his eye is good, a print that he buys for ten dollars to-day may treble its value in five years. The collectors who had the perspicacity to buy George Bellows's lithographs when they were published have seen them more than quadruple in value since his death.

The prints reproduced on these two pages

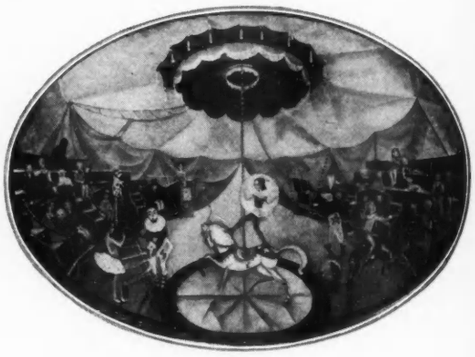
(*Continued on page 98*)

"Circling Doves," a lithograph by Arthur B. Davies, is characteristic of this painter-poet's elusive quality and rhythmic design. The mystic feeling of his paintings is not lost in his black-and-whites; from the Ferargil Galleries

"Nude," by John Carroll, a gifted member of the Woodstock group, is one of the artist's first lithographs. It has an incisive grasp of character and a touch of gay sophistication; from the Frank Rehn Galleries



(Upper) Peter A. Juley (Lower) Drix Duryea

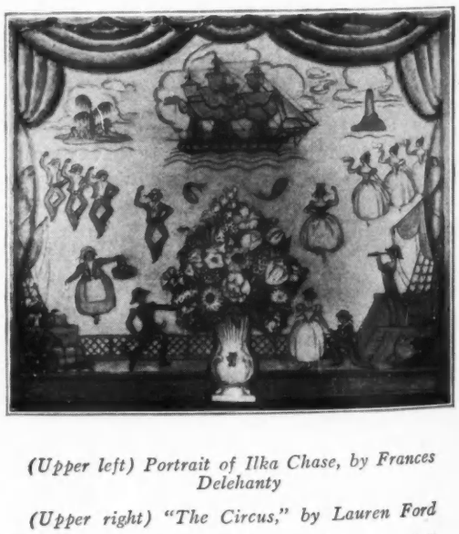


OVERMANTELS *by* CONTEMPORARY ARTISTS

From the Arden Galleries

IT augers well for the future of American decorative art that artists are joining forces with architects to produce modern interiors and decorative accessories. Only when this occurs can the problem of modern decoration be given a distinguished and personal solution. Such a solution is necessarily modern, whatever the style or manner, whether it is austerely utilitarian, stylistically bizarre, or merely charming and chic, inasmuch as any genuine creative expression carries with it the stamp of its time. The group

(Continued on page 106)



(Upper left) Portrait of Ilka Chase, by Frances Delehanty

(Upper right) "The Circus," by Lauren Ford

(Lower left) "In the Shadow of the Jungle," by Georgiana Brown Harbeson

(Lower right) "Pinafore," by Frances Delehanty

(Right) In the workshops of Monsieur Siégel, just outside of Paris, a new, chic, and highly sophisticated race is appearing, with sculptors as creators, wax and paint as materials, and the spreading of good taste as a purpose in life

HOW LADIES of FASHION ARE MADE

AT Saint-Ouen, close to Paris, a new race of people is being created. Less fearful than robots, but no less synthetic, the inhabitants of this strange world are gold and silver, pink, blue, green, and mauve. Little pale pink children stretch out small hands to one; tiny babies here and there lie on their backs waving plump limbs in the air; but they will never grow up into the well-built men and women who surround them on every side.

A HIGHLY COLOURED RACE

The young women are sophisticated and slim, but there are also matronly ladies, bald gentlemen, and flappers. Here and there among this population, one sees a cold steel face with features reduced to the merest stylization of a physiognomy. One strange being glitters from head to foot in a harlequin costume of faceted mirrors. But, among the ordinary population, one meets with all the familiar and various types of human beings that one knows. There are types and also personalities—here one discerns good-nature, there humour; here is super-sophistication and tranquil complacency and youthful naïveté. Any one of them suggests an entire character—a past and a future, and it is with a feeling of shock that one observes a lovely young woman with her hands tied behind and clasping her own neck. This illusion of a new population is not entirely false, for these figures represent the world of fashion.

Some years ago, Mr. Siégel, a Canadian living in Paris, invited a certain artist named Vigneau to come to his workshops and experiment with the lay-figure, which was frequently, in the days of wax and paint, a very sad and stilted object indeed. Monsieur Vigneau designed and sculped, cast and painted, and the result was the first Siégel mannequin of a few years ago—a lady of sane proportions and an "abstract" face, who held an attitude consistent with the showing of clothes and an expression amusingly based on, though not in imitation of, the less irritating ones to which the human face is heir. Above all, this mannequin and her sisters were chic. It was no anomaly to put them into modern clothes. They wore them well.

MANNEQUINS WITH A MISSION

The economically expressed sophistication of their smooth, well-chiselled features, the graceful slimness of their lines, the very simplicity of their postures, which did not suggest, as those of the old type of wax figure did, that they were about to fall over themselves, address a public meeting, or accept a bunch of flowers—all contributed to their general attraction. And they were more than plausible—they were, at last, convincing. A woman passing in front of a window that contained Siégel mannequins could wish, not only to possess the dress, but to look just that way in it. And psychology was vindicated.

Mr. Vigneau is still experimenting, but much has happened since he started. The theme of the convincing mannequin has been developed in every conceivable way; and Mr. Siégel's workshops at Saint-Ouen, just outside of Paris, are filled with artists and craftsmen who, under the supervision of Mr. Vigneau and often after his designs, model the endless succession of plastic figures,

Stelchen

These miniature mannequins wear clothes made from Vogue designs, with tiny, perfect accessories, made to scale by well-known houses. The designs, from left to right, are No. 9629, No. 9613, No. 9639, No. 9646, and Nos. 9628-9300

(Left) The artist smooths away all imperfections of the plaster figure that is to make the perfect mould for the Vogue Siégel mannequin. This artist, Robert Massart, was the sculptor for the chic group of very small ladies shown above

which vary from the most abstract to the most realistic.

From the clay figures are made the moulds that lie in serried ranks on shelves in another section, like mummy coffins in a vast museum. The resemblance of these moulds to mummy coffins is all the more pronounced because the arms are cast separately. There are narrow galleries hung with these separate arms and hands, which beckon to and clutch at the passer-by, expressing every variety of emotion. There is a fantastic, Grand Guignol atmosphere about this section, which is like the gigantic studio of some sculptor, with a hundred years of continual work to show.

The first mould is not sufficiently accurate to satisfy the artistic standard of this workshop and serves only to cast the plaster figure. The most minute imperfections or irregularities of this figure are then corrected, and from it is made the final mould out of which emerge the cardboard mannequins. Sorry figures they are at first, soulless creatures of soggy grey cardboard, and mere patchwork scraps of cardboard at that. That substantial looking bronze gentleman is relatively light as air; that lady's lovely complexion is, unquestionably, only skin deep. They can be knocked over easily, but they can not break very easily.

It seems impossible that these sodden figures could ever acquire the personality with which they are later endowed, but, when they are dry, a little application of sandpaper and a coat of whitewash, and they are transformed into the image of their faultless, if colourless, plaster ancestor.

Down they go to the colour shops, and each one is put into a little semicircular

Steichen

MANNEQUINS ON THESE PAGES FROM SIÉGEL, PARIS

(Right) Here is one of Vogue's new, half-sized mannequins, standing beside a life-sized counterpart. The brevity of stature in no way diminishes the chic of her costume, and every detail of her coat, blouse, skirt, and accessories is as perfect in miniature as in the larger size

(Left) Both mannequins wear smart novelty tweed suits made from Vogue designs Nos. 9646 and 9638 and crêpe blouses made from Vogue design No. 9623. The hats were made by Hyland, the stockings by Le Febure, the shoes by Hellstern and Bunting. The furs are from Altman

metal shed, like a shower-bath, and is there sprayed with paint by machinery. Each shed has a different colour—for one of Mr. Vigneau's earliest and best ideas was that the false pink and white of the old figures added nothing to their plausibility and less than nothing to their beauty. The back seam of the shed is a kind of vacuum pipe, which breathes back into the colour tank attached to the spraying-machine the colour that does not stick to the figure.

By this spraying process, the colour is evenly and thinly spread, and then the more privileged ladies go off to get their "skin." This consists of a thin coating of powdered wool—again of any and every colour—, which gives a soft, down-like appearance and feeling to the figure, deserving its name *"peau de pêche."* Then, in certain cases, the individual artist gets to work again, touching in eyes and eyebrows, colouring the mouth, indicating the loose waves on the well-shaped head. And then, in their serried ranks, pink, green, purple, blue, and beige, the ladies stand on the ground floor. Occasionally, one sees a wax figure that, though intelligent and well poised, appears not quite at home amid this highly sophisticated cardboard population.

The clothes are provided by the dressmakers, the hats by the modistes, the shoes and stockings for the shapely feet and legs by the *bottier* and hosier, but here are the people, not only to wear them, but to show how they should be worn; and the spirit that animates the mannequin world is, if you will, an educational one. The guiding principle, the policy of the "government," must be "Better dressing for more women."

It is well that women should read and learn what looks best and how it should be worn; but it is better that they have a practical demonstration. And, since one can not expect smart women of the world to allow themselves to be analysed and dissected for the education of other women, it has always been most difficult to know how to bring the details of this dress knowledge to her.

Hoyningen-Huené, Paris

Hence the fashion world at Saint-Ouen. People that know are dressing these exemplary "clients." They are there for all to see, to admire, and to learn from.

Now, this world is sending forth a little band of representatives to America—miniature ambassadresses of fashion, each less than four feet in height. They come under the auspices of Vogue, who is dressing and presenting them—each one being created in the distinct type of woman made familiar to readers of Vogue by its artists, who designed the originals for these mannequins.

And, in America, these little ladies from the City of Light will silently and convincingly plead the cause of good taste and preach the gospel of fashion. One group will make a first public appearance at a fashion show at the Ritz, on January 14, 15, and 16. Their clothes will be made from Vogue designs—perfect examples, in miniature, of fashions that will be smart through the coming season. Other groups will appear still farther from home, giving a practical demonstration in fabric departments of shops throughout the country of the possibilities of assembling a smart wardrobe on a limited income.

(Left) With the application of the first coat of make-up, the cardboard mannequin will begin to come to life—verily, the modern Galatea

Paris in

Patou

Marchak

Mauboussin

Germaine Guérin

Altman

Hellstern

Altman

Altman

Hellstern

Bergdorf Goodman has this

AN IDEAL EVENING "COMPOSITE" COSTUME

FOR PALM BEACH

The lovely jewels add a chic colour accent. The parure consists of a chain of large carved emeralds, small polished emeralds, diamonds, and onyx, with a bracelet to match (from Mauboussin). The carved emerald ring is set with diamonds and onyx (from Marchak)

Black and Gold

This dress of heavy black crêpe romain brocaded in a small gold flower design has a softly draped bodice that ties at the back and a pointed irregular hem-line

The simple coat of matching material, with its straight informal lines, is exceedingly new and particularly appropriate for evening resort wear or for out-of-town dining on cool evenings

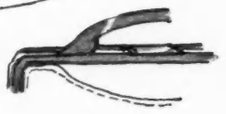
The opera pumps and bag form an ensemble and are in a new old-gold satin. This satin, unlike the too-shiny gold lamé or gold kid, has a dull surface and does not tarnish. The button fastening on the bag is of onyx

The stockings have an attractive clock and are in a new sunburn shade for evening wear. The vanity-case, which is carried in the bag, is of onyx inlaid with gold and ornamented with tiny diamonds

Colour

Rose Valois

Yendis



Saks-Fifth Avenue

Bunting
Altman

London Trades
Imported by the Tailored Woman

White and —!

The styles worn at Biarritz in September herald the fashions which will be seen a few months later at Palm Beach. White combined with another colour was the combination preferred by the smart women at Biarritz, and such a combination is suggested here for an ideal sports outfit for Palm Beach

Every woman's resort wardrobe should contain a white sleeveless dress in silk piqué, toile de soie, tussur, or crêpe de Chine, a white felt hat, and white and tan sports shoes. With these may be worn sweaters, cardigans, and scarfs in contrasting colours, such as black, brown, dark blue, red, yellow, and beige

This smart costume from London Trades includes a sleeveless dress of white silk piqué with an interesting yoke and back neck treatment. Over the dress is worn a very new sleeveless sweater in pale yellow wool jersey. The belt is of white and yellow grosgrain

AN IDEAL SPORTS "COMPOSITE" COSTUME

FOR PALM BEACH

The white felt hat features a deftly folded brim and one of the new, rather high, draped crowns. The bag is of fine white canvas, a smart new fabric for resort bags, and has an ornamental handle and monogram of gold. The sports pumps of white antelope and tan box-calf have medium solid leather heels Instead of stockings, the legs are tinted with "Bas de Soie," a new liquid powder made by Dorin, in a sunburn shade

WHAT SMART WOMEN WEAR

BLACK AND RED

Four Examples of a Colour Combination
Much in Favour at the Moment in Paris

Vermilion-red coat
Black astrakhan collar and
lapel facings
Black crêpe de Chine dress
Black felt hat

The Tailored
Woman has this

Vivid red coat
Matching red felt hat
Black fox collar and cuffs
Black crêpe de Chine dress

(Lower left)
Black breitschwantz coat
Matching breitschwantz toque
Bright red crêpe de Chine dress

NOTE: Closely fitting hats of fur are extremely chic this season, and almost every smart woman in Paris possessing a breitschwantz or astrakhan coat has a fur toque to match

(Lower right)
Jacket of breitschwantz material
One-piece dress of black kasha
Black felt beret with red felt band
Pigeon-blood coral beads

NOTE: This is the first season that breitschwantz material has been worn by the smart Parisienne, undoubtedly because it has never before been so fine or borne so close a resemblance to fur

BACK INTEREST

THE NEWEST EVENING GOWNS STRESS THE IMPORTANCE OF THE DECORATIVE BACK

Moire in a new shade of red is used for this gown, which has a softly draped bodice tied in a graceful bow at the back. The skirt has a circular flounce ending in two points

Premet
"Diabolique"

Franklin Simon has this

Franklin Simon has this

This dress of dark red faille has a wide spiral flounce that begins and ends in bunches of fulness at one side. The buckle is of strass

Doeuillet-Doucet
"La Dame de Coeur"

A new chiffon "paysage" print in white and pale coral-red from Bianchini is used for this charming evening gown. Below the straight bodice, a double flounce is deftly swathed and draped. Sweet peas form the bouquet at the hip

Louiseboulanger
"269"

Imported by
Frances Clyne

Red for Evening Is a Feature Of the Mid-season Collections

The mid-season collections prove that red is one of the very smart colours for evening. Every shade of red is shown, in materials such as moire, taffeta, faille, crêpe romain, chiffon, and stiff and artificial velvets. This colour is unusually good for resort wear, and, due to the number of new shades, every woman will be able to find the particular one suitable and becoming to her complexion

THE NEW PARIS HANDBAGS MEET EVERY NEED

Evening bag of coral coloured velvet, embroidered in gold. Gilt frame set with corals
Jenny; Franklin Simon

Envelope bag for sports wear, of natural pigskin outlined with brown kid. Moire lining. Gold metal fastener
Jenny; Altman

Envelope bag of beige pressed calf, with three spacious pockets. Gold metal ornament on middle flap
Callot; Lord and Taylor

Afternoon bag of dark brown antelope with frame of dark tortoise-shell. Turning the knob opens the bag
Jenny

Black antelope afternoon bag. Frame of black and red enamel, edged with marcasite. Inverted stitched pleats below the yoke give fulness
Hellstern

Reboux poses a small conventionalized ostrich tip on a smart black velvet beret. VOGUE believes that Reboux's very successful use of this ornament on several of her models this season forecasts the popularity of discreet feather trimming
Altman

Chanel has diverted her attention from squares to other modernistic designs. Sports hand-bag and scarf of printed crêpe de Chine in cerise and cobalt-blue on white
Chanel; Saks-Fifth Avenue

WHAT SMART WOMEN WEAR

WINTER COLOUR COMBINATIONS

AND NEW USES OF FUR

Dark Green and Red Fox
A Paquin suit of dark green velours de laine lavishly trimmed with red fox. Reboux hat of dark green felt. Blouse of matching crêpe de Chine

Frances Clyne imported it

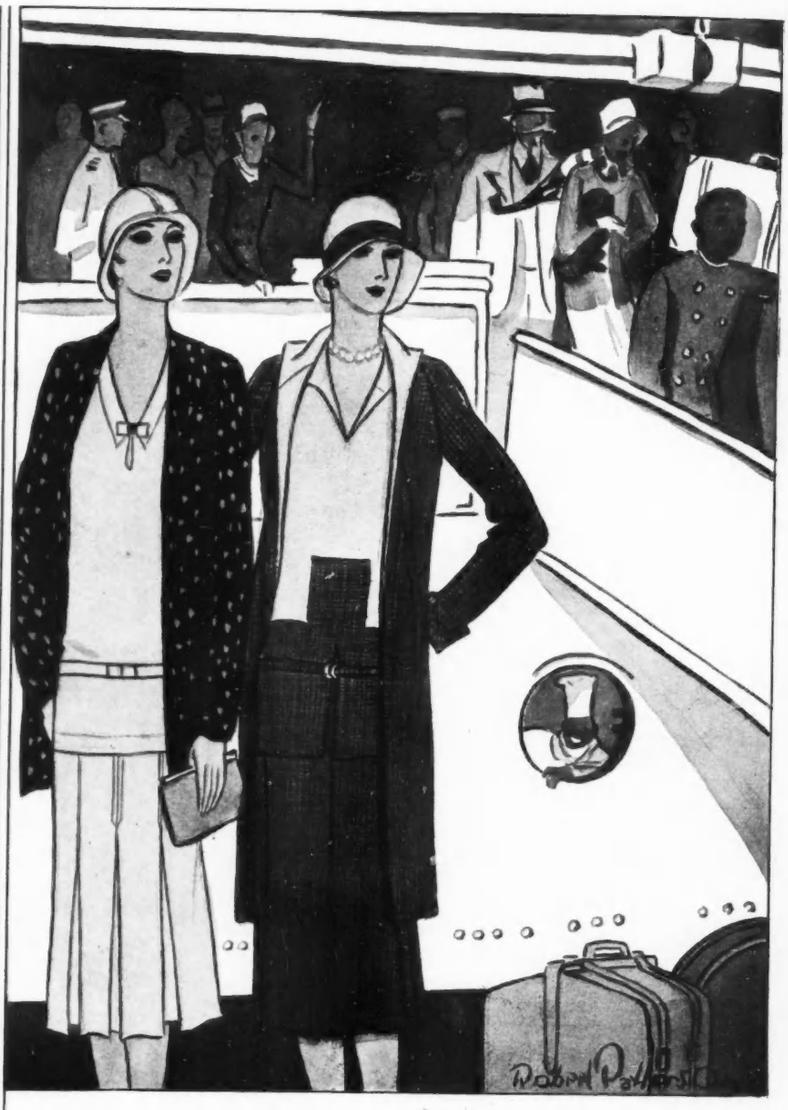
Beige and Black
A pale beige rep coat lined with black satin and trimmed with black fox is worn over a black satin dress. Pale beige felt hat has band of black antelope antelope belt on the coat. Beige bag; black shoes

Vivid Dark Blue and Blue Fox
A vivid dark blue broadcloth coat is trimmed with blue fox, the most popular of the long-haired furs

Black and White
Smart black costume featuring jacket with peplum effect of black astrakhan. Matching fur toque and muff. White satin blouse

Bergdorf Goodman has it

Brown and Yellow
Chestnut-brown coat with cross fox collar. Matching skirt and pale yellow crêpe de Chine blouse. Brown felt hat



SAKS-FIFTH AVENUE

MARY NOWITZKY MODEL FROM FRANKLIN SIMON

SCHIAPARELLI MODEL FROM LORD AND TAYLOR

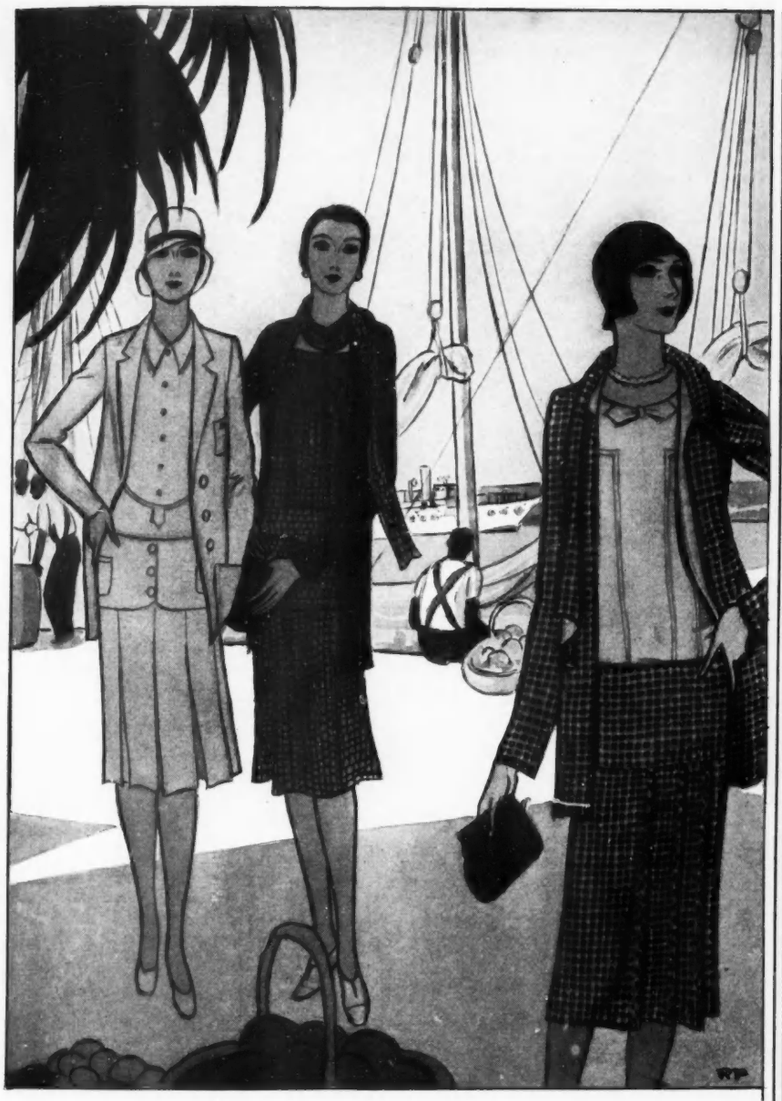
FRANKLIN SIMON

The Shops

RESORT TO MODES FOR SANDS and SNOWS

CLOTHES for resort wear, whether one goes North or South, follow the Rule of C—"Classic Clothes Are Correct." The fact that sports are the order of the day at all resorts has much to do with this, and, also, the simpler and less pretentious a costume is, the better it looks in the rather artificial and often exotic setting of the smart resort.

With the shops offering a bewildering array of attractive clothes, one must be firm in one's determination to buy only the appropriate, or one is likely to arrive at Palm Beach with a skating costume purchased just because it was so smart and becoming! Taking the Southern resort clothes first, one sees that the brilliant Riviera season, last summer, has had a great influence both as to the colours and the general lines. The tennis dress is almost the foundation of the daytime mode, and it is usually sleeveless,



BEST ALTMAN BEST

BEST BEST

Descriptions of the models on these two pages will be found on page 102

with a pleated or a circular skirt. The classic example of this is more often white than not, although pastel colours are also seen, and of these yellow is the favourite. On the Riviera, last summer, Madame Munoz wore a white sleeveless tennis dress, a small white Panama hat banded in yellow and white, a large yellow-and-white handkerchief on her wrist and a smaller one tied about her neck, and white kid shoes. Such a costume is the epitome of chic for Southern resort wear, and it may be pleasantly varied by wearing a jacket of printed tie silk and a white straw hat banded with the print. Simple, yes, but of the kind of simplicity that represents good taste and shows a complete knowledge of the setting and the occasion.

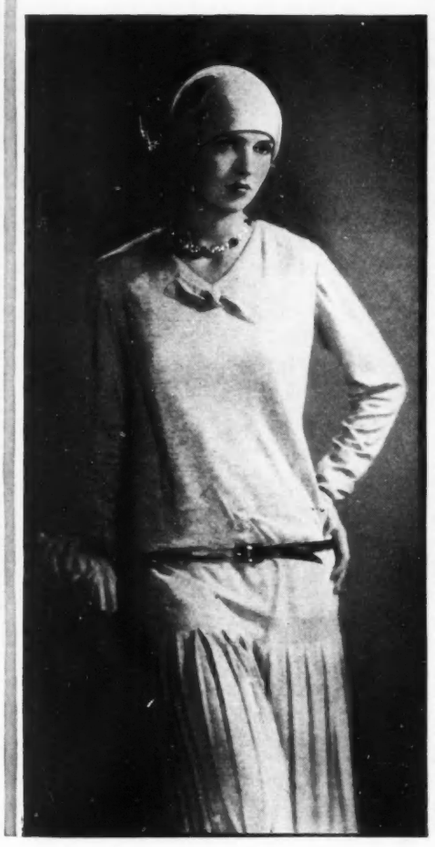
In the same manner, the classic bathing-costume was the one worn by the Hon. Mrs. Reginald Fellowes—a one-piece suit of heavy black knitted wool with a skirt attached, a sleeveless white linen knee-length coat, a large dead-white linen straw hat, and white sandals. (This was shown in the photograph on page 61 of the September 29 Vogue.)

And for the third type of costume that is absolutely necessary, the pyjama suit, such as was worn by both Comtesse Horace de Pourtalès and Miss Ina Claire, is a perfect example. This particular suit was of shantung in primrose-yellow and leaf-brown. The long full trousers were in the brown, the short sleeveless

(Continued on page 100)

Nickolas Muray

This Molyneux frock of dark green semi-sheer crêpe is worn with a small turban of dark green felt trimmed with a bow; from the Tailored Woman; posed by Madame Lassen



(Above) From Patou's last collection is this black satin frock with a real lace collar and cuffs. The black felt hat has a gracefully cut brim; from Best; posed by Rosalind Stair

(Left) An adaptation of Chanel's bow dress in beige jersey is worn with another classic of this season, a Maria Guy jersey turban; from Jay-Thorpe; posed by Rosalind Stair

SEEN IN THE SHOPS

At this time of year, nearly every woman begins to feel that her wardrobe is in need of refurbishing. This is particularly true if she is staying in town, instead of going either North or South for a winter vacation. The bloom and the interest have gone from the frocks that were purchased in October and November, and the calendar indicates that winter will be with us for several months more, in spite of the spring in the air.

FOR THE SEASON BETWEEN

The Southern resort fashions and the advance rumours of the February openings in Paris only increase this spring atmosphere, which is not to be dampened even by a heavy snow and zero weather. It becomes a vital necessity to express this premature feeling by means of a new frock or two and a hat that will recompense somewhat for not visiting a resort. Also, these will revive the *passé* appearance of one's other clothes, which, like most of us, need only a little rest and attention to be quite rejuvenated.

Vogue has selected the models on these two pages with all this in mind, and also—and this is important—with the idea that these will look just as smart a few months later without the least resemblance to a winter left-over.

On this page are shown three dresses that can be worn on cold January days under a fur coat or a heavy top-coat and still keep their chic, well-chosen appearance when worn in April and May with a fox fur.

First, at the left, is shown a copy of a Molyneux jacket-dress that was among the successes of the mid-season collections. The material is one of the new heavy sheer crêpes with a dull surface that are particularly good just now. The pleated peplum and the large flower add great distinction to the jacket, which is worn over a straight slip with a pleated skirt and wide tucks at the hip-line. This is shown in dark green, a colour that looks well with a brown or black fur coat now and, in the spring, with a brown or silver fox fur or a sable scarf. This dress may be ordered in pastel shades for Palm Beach.

The hat worn with this is a felt turban in dark green, with a little bow on one side.

A FROCK AND ITS HAT

For the casual, informal dress that figures so prominently in every wardrobe, the beige jersey frock in the middle of this page is an excellent choice. This is an adaptation of Chanel's bow-knot dress, which is a semi-sports classic, this season. The dress is shown in a natural-beige shade, but it may be had also in red, green, or black, and this last is an especially smart colour for this type of frock. And this is a dress that can be worn now with the smart little fur jackets that are such a feature of the winter mode or later, when it grows warm, with a fur piece.

The little jersey turban worn with it is one of the most popular hats of the season, and this is another instance where the American woman has seized upon a style and made it

(Left) This velvet cape in lacquer-red and other smart colours wraps snugly around in front, while a short cape is draped across the shoulders in back; from Saks-Fifth Avenue; posed by Edith Sheldon

(Right) This charming version of the indispensable black evening gown is by Molyneux. The irregular fulness and flower are significant details; from Bergdorf Goodman; posed by Madame Lassen

(Below) Augustabernard used lunasol in dead-white for this evening gown with a slim, fitted bodice and low-placed fulness at the sides and back; from Lord and Taylor; posed by Edith Sheldon

Nickolas Muray

very much her own. These little turbans, carefully fitted to the head and in a colour to match the costume, are a great favourite on Fifth Avenue and admirably suited to the needs of the well-dressed American woman. They are also very smart in light colours for Southern wear.

THE MORE FORMAL MODE

At the right on page 82 is a youthful dress of black satin from Patou's last collection. The real lace collar, cuffs, and tiny jabot add a note of freshness, and the patent leather belt with its unusual buckle gives a new and naïve touch. A black satin dress like this one looks well with any town fur coat, such as mink, broadtail, beaver, or black kid, or with a black cloth coat trimmed with fur or a cloth coat in colour trimmed with black fur. And, in a few months, the silver fox fur is its natural accompaniment. The youthful black felt hat worn with it has a little bow well up on the crown in front and a youthful and becomingly shaped brim.

For evening clothes, Vogue has selected a wrap and two frocks that could be included in a wardrobe for any of the resorts, as well as in one intended strictly for town. Black, white, and red are the best colours for evening, this season, and certainly it would be hard to find any three more effective under artificial light.

The white satin Augustabernard evening gown shown in the middle of this page has all the earmarks of the newest Paris models. The satin used is an artificial one, and the dead-white tone of the fabric is particularly flattering to a sunburned skin, whether it is the result of last summer's or this winter's sun.

THE CLASSIC BLACK FROCK

Wherever one goes, the black chiffon evening gown is an absolutely indispensable member of one's wardrobe. And this winter, at least half of the best evening frocks one sees are in black. The Molyneux model shown at the upper right on this page has a square neck with medium wide shoulder-straps, a large chiffon flower interestingly placed, irregularly applied circular jabots in back and front, and the ubiquitous down-in-back hem-line.

For the evening wrap for general wear, velvet is the fabric par excellence. Capes and coats divide the honours equally in the evening mode, and for warmer climates, the cape is always good. The cape of lacquer-red velvet shown at the left on this page has a cleverly draped short shoulder cape, which adds to its decided chic. Lacquer-red is very smart in itself, and, because of its sheer brilliance, it can be worn with many other colours. This wrap is the perfect complement of either of the evening gowns pictured, whether one wears it north, south, or in town.

FROCKS FROM ELDRIDGE-MANNING

Ardanse created this sub-débutante frock of pale mauve-pink net. The bertha and full skirt with amusing pockets have picturesque simplicity. Its wearer, Joan Bennett, recently made her début on the New York stage in "Jarnegan," in which her father, Richard Bennett, is playing

(Right) Black tulle and black taffeta are used by Lanvin in this frock of youthful chic and equally youthful charm. The bouffant tulle skirt is set on the taffeta bodice with wide ruching, and a band of strass forms a shining half bow-knot at the waist-line

Steichen

Joan Bennett in

BILLOWY TULLE

is

THE EPITOME OF YOUTHFUL CHARM

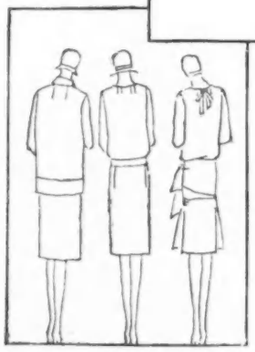
Designs for Practical Dressmaking

Frock No. 9657
This chiffon princesse dinner-frock has a scalloped lower edge dipping in back, short kimono sleeves, a cluster of tucks, and a belt with graceful drapery. Designed for sizes 14 to 42

Frock No. 9655
The front of this silk crêpe frock features diagonal lap-stitching simulating tucks. The applied drapery is a smart detail. The sleeves are optional. Designed for sizes 14 to 42

Frock No. 9656
Silk crêpe fashions this frock with an inserted circular back, a flat front, and a girdle tied over shirrings. A simulated bow finishes the tucked front. Designed for sizes 14 to 38

DIAGONAL LINES LEAD UP TO SPRING CHIC



DESIGNS FOR PRACTICAL DRESSMAKING

Jacket No. 9650
Skirt No. 9651

Wool crêpe is used for this skirt and the jacket with pointed-top, set-in sleeves and lapels. The shaped band finish of the jacket continues straight across the back. Designed for sizes, jacket, 14 to 46

Blouse No. 9631

With or without the jacket, this crêpe tuck-in blouse is smart. A collar is included, and the sleeves may be omitted. The skirt has a front panel. Designed for sizes, blouse, 14 to 42; skirt, 26 to 40

Frock No. 9649

The skirt of this printed silk crêpe frock is shirred across the front, joining the upper section below the hip-line. Bows finish the neck and girdle, tying at one side. Designed for sizes 14 to 42

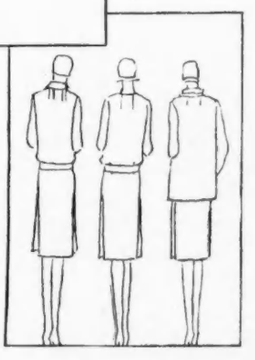
NEW INTEREST FASTENS AT THE WAIST-LINE

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9648
The coat-frock is welcome in any wardrobe. This one, of woollen basket-weave, features an inverted pleat at each side below the belt, a shaped front, and tailor stitching. Designed for sizes 14 to 46

Ensemble No. 9647
For sports, nothing could be smarter than this sleeveless silk piqué frock worn with the jacket at the right. The scalloped closing may be linked together or overlapping, and inverted pleats give freedom

Ensemble No. 9647
This silk piqué jacket, worn with the frock at the left, completes a sports ensemble. It is straight, with an adjustable scarf and link buttons fastening the scalloped sleeves. Designed for sizes 14 to 44



A FROCK FOR STREET AND ONE FOR PLAY

Frock No. S3295
Inserted tucked bands are a feature of this one-piece frock of silk crêpe, with set-in sleeves. The skirt has a circular section in the front. Designed for sizes 14 to 42

Frock No. S3294
The front skirt section of this silk crêpe frock joins the shaped edge of the blouse. The tucks in clusters and the shaped collar are smart. Designed for sizes 14 to 40

Ensemble No. S3296
The ensemble shown at the lower left has a silk crêpe overblouse or a tuck-in blouse. The covert-cloth skirt is pleated in front. Designed for sizes 14 to 42

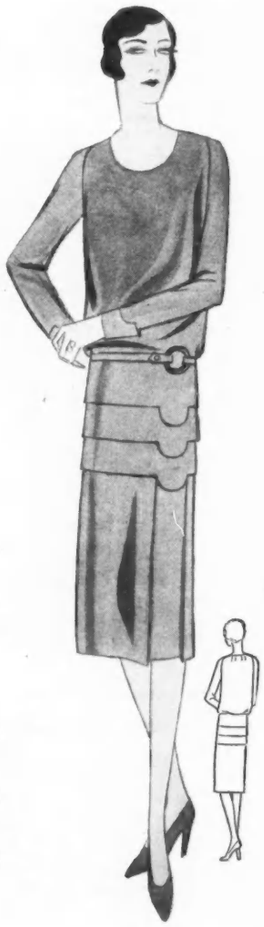
Ensemble No. S3296
(Right) This smart covert-cloth coat is semifitted, with a notched collar and pockets. The blouse and skirt are shown at the upper right. Designed for sizes 14 to 42

DESIGNS FOR PRACTICAL DRESSMAKING

SPECIAL DESIGNS

THAT FORETELL THE

WAY OF SPRING CHIC



Frock No. S3293
(Left) The overblouse of this two-piece wool crêpe frock has a shaped lower edge. The pleated skirt with shaped bands is joined to a bodice. Designed for sizes 14 to 44

LOOK FOR THE RED-AND-WHITE LABEL

Enjoy its tonic goodness!

In achieving that note of variety you so prize in your menus, Celery Soup is a most happy selection. For in it your sense of taste is refreshed with a delicately delicious flavor, and you receive the tonic benefit of one of nature's most healthful vegetable foods.

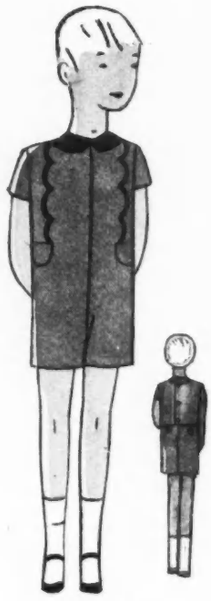
Let Campbell's famous French chefs blend this wholesome soup for you. They use only the finest snow-white celery, and enrich the soup also with nourishing butter. Of course the seasoning is deft—revealing the born soup-maker. A soup for the proudest table!

12 cents a can

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET

Infant's Set No. 2892

One of the two dresses in this set is smocked; the other is gathered. There are a smocked coat with raglan sleeves, a petticoat, and drawers. Designed for sizes 6 months and 1 and 2 years



DIMINUTIVE MODES WITH CHARMING NEW MANNERS

DESIGNS FOR PRACTICAL DRESSMAKING

Set No. 2890

This set includes an apron with a straight or scalloped hem, a bonnet with a turned-down brim, and an undergarment. Designed for sizes 2 to 8 years

Suit No. 2891

This one-piece suit has a drop seat, a scalloped front panel, patch pockets, a collar, and long or short set-in sleeves. Designed for sizes 1, 2, and 4 years

Ensemble No. 2894

New and youthful is this sleeveless silk crêpe blouse, joining a sun-burst pleated skirt and a belt, completing the ensemble at the extreme right. Designed for sizes 8 to 14 years

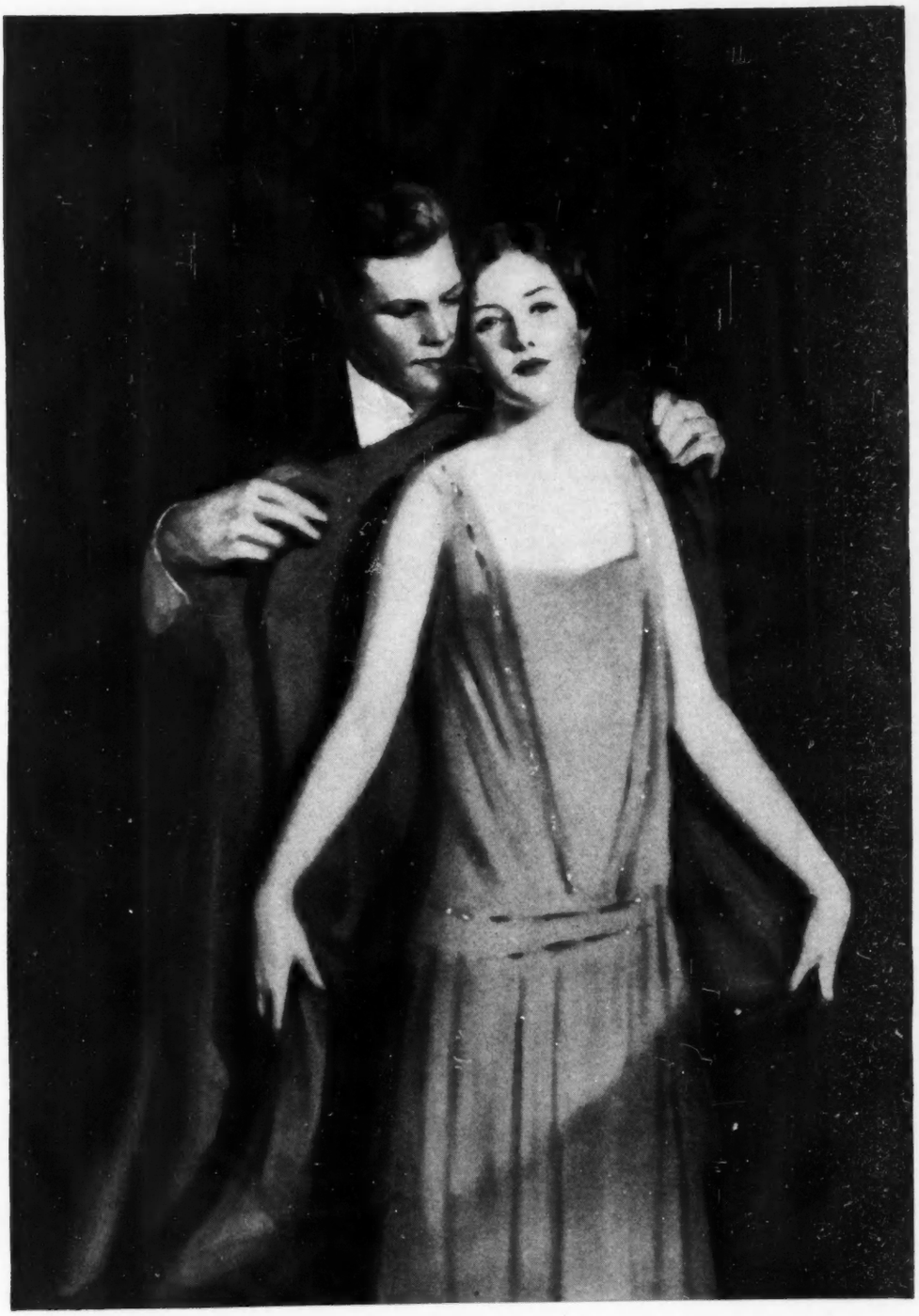
Frock No. 2893

This one-piece taffeta frock is slashed and shirred at the sides, with a sash for contrast. Soft pleats are laid at the front and back in a smart panel effect. Designed for sizes 8 to 14 years

Ensemble No. 2894

Worn with the blouse and skirt at the extreme left, this flannel jacket is collarless, with a buttoned closing at the neck and tucks at the neck in back. The ensemble is youthfully simple

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Patterns are priced at 40 cents for each blouse, short coat, skirt, lingerie, or miscellaneous patterns; 40 cents for children's patterns; 65 cents for each frock, evening frock, long coat, or négligée; special patterns, $1



How many other gifts it brings . . a Beautiful Skin!

YOUTH, CHARM, LOVE, SUCCESS—how easily they come to the woman with a beautiful skin!

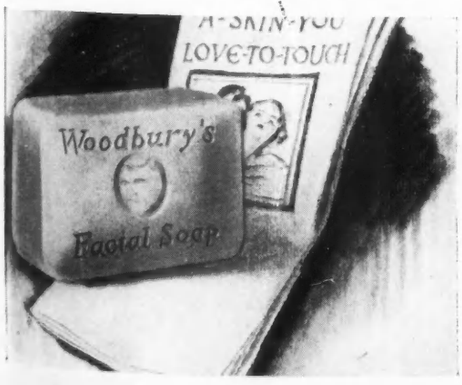
Have you one of those naturally smooth, faultless complexions that are the envy of the great majority of womankind? Then cherish your good fortune! You can keep your skin lovely all your life long if you begin now to give it just the right kind of regular care.

And even if you are not one of those fortunate women whose skin is flawless to start with—you can make it so!

Six common skin defects are all that keep most women's skin from being beautiful. They are:

Excessive Oiliness *Blemishes*
Dryness *Conspicuous Nose Pores*
Sallowness *Blackheads*

Every one of these troubles can be overcome! A famous skin specialist, after years of study, has not only worked out the proper care for normal skins, but has developed special treatments for correcting the six skin troubles named above, by means of ice, warm or hot water, and Woodbury's Facial Soap—the soap especially made for the skin.



So successful have these treatments proved that today thousands of beautiful women are testifying that they owe their lovely complexion to this care.

You will find the famous Woodbury treatments, including the treatment for normal skins, in the booklet wrapped around every cake of Woodbury's Facial Soap.

Get a cake of this wonderful soap today—begin, tonight, to gain the charm of "a skin you love to touch!" A 25-cent cake of Woodbury's lasts a month or six weeks. Sold at all drug stores and toilet goods counters.

It is an easy thing for any woman to have a beautiful complexion, now that scientists really know about the skin—what care it needs. Thousands of women say they owe their lovely color, the softness, smoothness, brilliance of their complexion to Woodbury's Facial Soap.

Send for the large-size trial set!

THE ANDREW JERGENS CO., 1401 Alfred St., Cincinnati, O.

For the enclosed 10 cents—send the large-size trial cake of Woodbury's Facial Soap, the Facial Cream and Powder, the Cold Cream, the treatment booklet, "*A Skin You Love to Touch*," and instructions for the new complete Woodbury "Facial." *In Canada, address The Andrew Jergens Co., Limited, 1401 Sherbrooke St., Perth, Ont.*

Name_____

Street_____

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DOBBS DISTINCTION AT **moderate prices**

This new Dobbs Dress—a beguiling affair of slim, straight lines—is made gay with a brilliant scarf collar of imported printed Crepe. In light colors for the South . . . darker shades for Town Wear.

The Dobbs Felt Hat gracefully widens its brim at the sides. In all colors.

A visit to Dobbs is a glimpse of Palm Beach! —Frocks and Coats and Beach Togs, Hats, Lingerie and Accessories for that leisurely existence whose success is measured by distinctive clothes. Dobbs presents the Complete Wardrobe for all occasions—Travel, Sports, Street, Evening—for every season and every climate—priced to meet the average purse.

EXTENSIVE FACILITIES FOR TAILORING TO ORDER, DOBBS COATS, SUITS, DRESSES, HATS, RIDING HABITS and FURS.

DOBBS

FIFTH AVENUE AT 57TH ST.

Sara Parsons

The black suitcase will carry a full supply of the Bertie preparations for many months of travel. The ingenious silk bag with a rubberized lining has convenient pockets for preparations and space for incidental items. It requires only a small space in a suitcase; from Saks-Fifth Avenue

ON HER DRESSING-TABLE

WHEN one travels—at least, when smart femininity travels—, the transportation of beauty equipment is of prime importance. Almost all of us have had the devastating experience of a bottle that has become uncorked and spilled its contents in such an impartial way that no garment in the suitcase has escaped, or powder that has sifted from its box and left its mark on everything. Such tragedies, however, are really unnecessary, for there are any number of ways of carrying whatever cosmetics one wishes with safety and convenience. Almost every good line of beauty preparations makes some well-thought-out provision for carrying its various cosmetics while travelling, whether it is a compact little cardboard box with two weeks' supply of preparations or an elaborately equipped beauty suitcase that will see one round the world.

BEAUTY EN ROUTE

Vogue has shown many varieties of these containers, and at the top of this page appear two convenient means of transporting the Bertie preparations when one travels. The bottles and boxes in the slim black leather suitcase contain a lasting supply of preparations, and they are typical of this French salon in that they are restricted to only those few excellent preparations that are really required. There are two fragrant and efficient beauty milks (one to be used at night, one in the morning), an astringent lotion that is a joy to use, a finishing cream, and, aside from these, only the usual cosmetics (rouge, powder, lipstick, and eye make-up) are included. The little bag shown in the same picture is an unusually ingenious device for carrying equipment for a short trip. It is of striped silk lined with rubber, and there are pockets all around the sides to hold the miniature bottles and jars of preparations and to allow for a number of odds and ends, such as the tooth-brush, wash-cloth, and other items that one wishes to add. An additional accomplishment of this bag is its ability to be crushed down in an odd corner of the suitcase.

One pleasant accessory that is frequently omitted in travelling because it is not convenient to carry in a suitcase is bath fragrance. Lord and Taylor have introduced a concentrated bath essence that is made for them in France, which, while it is not designed primarily for travelling, is admirably suited for that purpose. It is a jasmine essence contained in a small round bottle in a small round box, and four or five drops are sufficient to make a fragrant bath.

Another distinct aid to the traveller is the cream that is known as "sans-savon," which comes in convenient tubes, as well as in jars. This cream is applied to the face evenly and then simply removed with a wash-cloth and cold water; even the end of a Pullman towel would suffice, and it is obvious what a boon such a simplified process is to the traveller. There is not even the need of hot water, since cold water is more beneficial with this cream, and the skin is left cleansed and with a wonderfully refreshed feeling.

Those who travel South will do well to remember the sun, profit by former experiences, and arm themselves before departing with their favourite means of discouraging or encouraging a sunburn. The exact preparation that is desired may be available at a resort shop, and again it may not, and it is best to go prepared. Almost all of the well-known beauty specialists have some dependable preparation to offer, some designed to prevent sunburn, some to ensure a smooth, even, and painless burn, and still others to supplement a tan when it is once acquired.

AGAIN, THE CROWNING GLORY!

Whether one travels or stays at home, the care and dressing of the hair is a matter that is always of paramount importance, and a new establishment that has arrived in New York by way of Chicago has some pleasant ideas to offer upon the situation. This shop, which is that of Huldah and is located in the East Fifties, is one that will be liked by a great many people. For one thing, the client who goes there is completely

(Continued on page 94)

At sixteen Jane Kendall excelled in riding and every sport. "Beauty and the Beast" this portrait with her Great Dane was called.

At seventeen she studied painting in Paris (for she is gifted as she is beautiful)—and prepared for her "coming out" festivities.

At eighteen came her Washington début in this Lanvin frock. They called her "the prettiest girl that ever entered the White House."

At nineteen her marriage to a distinguished young New Yorker was the outstanding event of the smart Washington season.

At twenty Mrs. Mason is a radiant favorite among young society matrons. Here she is snapped at her father's Maryland estate.

"The Prettiest Girl that ever entered the White House"

Mrs. George Grant Mason, Jr.

JANE KENDALL MASON has not long left her teens, but her extraordinary beauty has already made her famous. "The prettiest girl that ever entered the White House" they called her when she made her dazzling début in Washington. Soon followed her brilliant marriage to a New Yorker of distinguished family.

Clear-cut as a cameo is Mrs. Mason's pale blonde Botticelli beauty. Her purple pansy eyes are dark against her flawless skin, pale as a wood anemone.

Good fairies gave her beside beauty, talent, charm, grace and a quick mind. Gifted and interesting, she is always in demand. Like a butterfly she flits from her father's homes in Washington and Maryland to the gay diplomatic circles of Havana, where her husband is an important figure. Yet her complexion is ever exquisite.

This perfection of her pale anemone skin she owes to the four simple steps to beauty that so many lovely young moderns follow. "I've used Pond's Creams," she says, "ever since I can remember.

"I dote on them! The Cold Cream is so light and pleasant—leaves the skin really clean and soft. The Vanishing Cream gives such a velvety surface for powder."

Now Mrs. Mason finds Pond's two new products just as delightful.

"The Cleansing Tissues are a luxury," she says. "They remove cold cream perfectly. I like their texture. The Skin Freshener is simply delicious! There's nothing so cooling, yet it gives your skin such a lovely glow!"

Pond's Two Creams, Skin Freshener and Cleansing Tissues compose Pond's famous Method, the sure way thousands of young moderns use to keep their skin always lovely.

Mrs. George Grant Mason, Jr., *was Miss Jane Kendall, daughter of Mr. and Mrs. Lyman Kendall of Washington, D. C. One of the loveliest girls that ever came out in Washington society, she is famous for her pale blonde Botticelli beauty, her fair skin delicate as a wood anemone.*

USE POND'S Cold Cream for cleansing generously several times a day and every night, patting it over face and neck with upward, outward strokes. It soaks into the tiny apertures; softens and loosens the dust and dirt.

With Pond's Cleansing Tissues, firm, ample, light as thistledown, wipe off the cream carrying the dust with it.

Repeat these two steps until the tissues show no soil.

If you are having a daytime cleansing, a dash of the exhilarating Skin Freshener will tone and refresh your face. Apply it briskly. See how it livens and braces the complexion.

Lastly, for the correct completion to perfect grooming, apply just a shade of Pond's Vanishing Cream before you powder. It protects the skin, gives it fine-grained texture.

Pond's four simple steps mean beauty.

Follow Pond's famous Method faithfully—and see your skin grow clearer, firmer, younger, lovelier every day!

If it is possible that you have not used Pond's four delightful preparations, mail the coupon for a week's test supply.

Mail the Coupon *with 10¢ for Pond's four preparations.*

Pond's Extract Company, Dept N
110 Hudson Street, New York City

Name_____

Street_____

City_____ State_____

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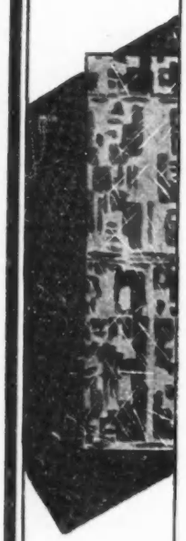
McCutcheon's

FIFTH AVENUE AT FORTY-NINTH ST.
DEPT. NO. 18, NEW YORK

Reg. U.S. Pat. Off.

Woolens in a Spring mood!



Write for samples

Rodier's Kasha in all the new Spring shades. Also in black and in white. 46 inches wide. *$7.50* a yard.

Imported Chanella Crepe, a very soft woolen with a jersey weave. Smart colors. 54 inches wide. *$5.50* a yard.

Yogo features a fine cashmere weave on one side and twill effect on the other. The twill weave makes excellent trimming. New Spring shades and in black. 54 inches wide. *$7.50* a yard.

Crepe Bengaline is an outstanding fabric for Spring. Very lovely in the new colors. 50 inches wide. *$7.50* a yard.

Cashmere Tweeds in a light weight suitable for frocks and suits. Street colors. 54 inches wide. *$4.50* to *$6.50* a yard.

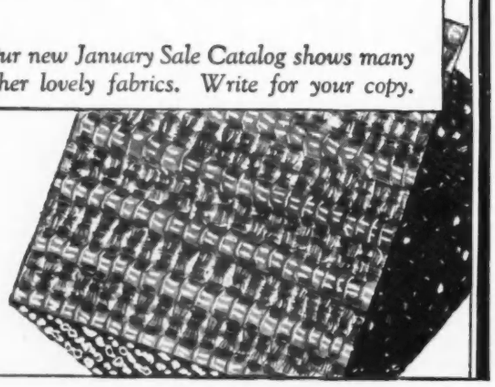
Imported Broadcloth has a lovely lustrous finish. New shades. 54 inches wide. *$4.95* a yard.

French-spun Jersey is exceptional quality and comes in all the new solid colors. 54 inches wide. *$2.75* a yard.

Camel's Hair Tweeds in twill and herringbone weaves come in camel and in natural colors. 54 inches wide. *$7.50* a yard.

Scotch Tweeds feature a soft texture and the typical heather mixtures. Very smart for suits and coats. 54 inches wide. *$7.50* and *$8.75* a yard.

Cashmere Coatings in the lovely new Spring shades. A glove-like finish makes this woolen smart for semi-tailored coats. 54 inches wide. *$7.50* and *$9.50* a yard.



Our new January Sale Catalog shows many other lovely fabrics. Write for your copy.

Sara Parsons

"Les Fleurs d'Ybry" is a new French flower fragrance with a sweet, fresh scent. Its amusing bottle is modern in design; from Bonwit Teller

ON HER DRESSING-TABLE

(Continued from page 92)

comfortable and at ease all the time that she is in the shop, and to those who regard the shampoo as a necessary ordeal, this is welcome news indeed. For another thing, all of the work is accomplished in a very brief space of time, despite the fact that it is done in an unhurried manner. A hand-dried shampoo and a marcel wave are entirely completed within an hour; the same shampoo with a water-wave may require an hour and a quarter, frequently less than that. And, in the life of a woman whose engagement book is apt to have ten entries a day, this time element ranks high in importance.

This expert advises that each shampoo given in this shop be preceded by an application of heated oil, which is one of the most helpful general remedies that can be given to the scalp. Then, the client is placed in a remarkably comfortable chair, and her head is rested against an almost incredibly soft cushion, so that she can relax in peaceful fashion while a thorough shampoo is given. Then, the hair is dried by hand, a process that is exceedingly beneficial but which, as a rule, takes a much longer time than is required here.

RULING THE WAVES

There is a new school of thought in regard to waving the hair in this salon. To-day, the smart woman puts more trust, as a general rule, in the finger wave than she does in a marcel wave, and the smart coiffeur, in turn, seldom uses a marcel iron unless he is requested to do so. But, at the shop of Huldah, the marcel iron comes into frequent use and always with delightful results. Not for a short cut—for that, the finger wave is prescribed and given expertly. But for the smooth, medium-long bob or for long hair, the iron is employed to create an unusually lovely wave. This is not only a large wave, it is a soft wave; it looks like a finger wave—it even looks like a natural wave, and all of this without the trouble of sitting beneath a drying-machine! Only lukewarm irons are used for the waving, so one need not fear any breaking or burning of the hair.

The presiding genius of this shop is Huldah, herself, who has made her Chicago shop in the Drake Hotel a by-word for coiffure excellence, and each operator is trained by her personally. And, throughout this pleasant establishment, there is an atmosphere of friendly consideration and skilled experience that instils confidence from the beginning.

A "MAKE-UP BAND"

A helpful innovation in the practical art of giving the face a thorough cleansing has been introduced by Marie Earle in the guise of a "make-up band." This contrivance solves one of the difficulties that are always present in the cleansing process. For, whatever preparation is used—cream, lotion, or merely soap and water—, traces of it inevitably penetrate to the hair-line or a lock of hair strays down into the cleansing cream area. To guard against these casualties, one need only fasten on this make-up band and proceed with any sort of treatment sure that the hair is entirely protected. This band is of pink rubberized silk, which can easily be kept fresh and clean, and snaps are so placed that it is adjusted to the individual head. This band may be secured in many of the larger shops.

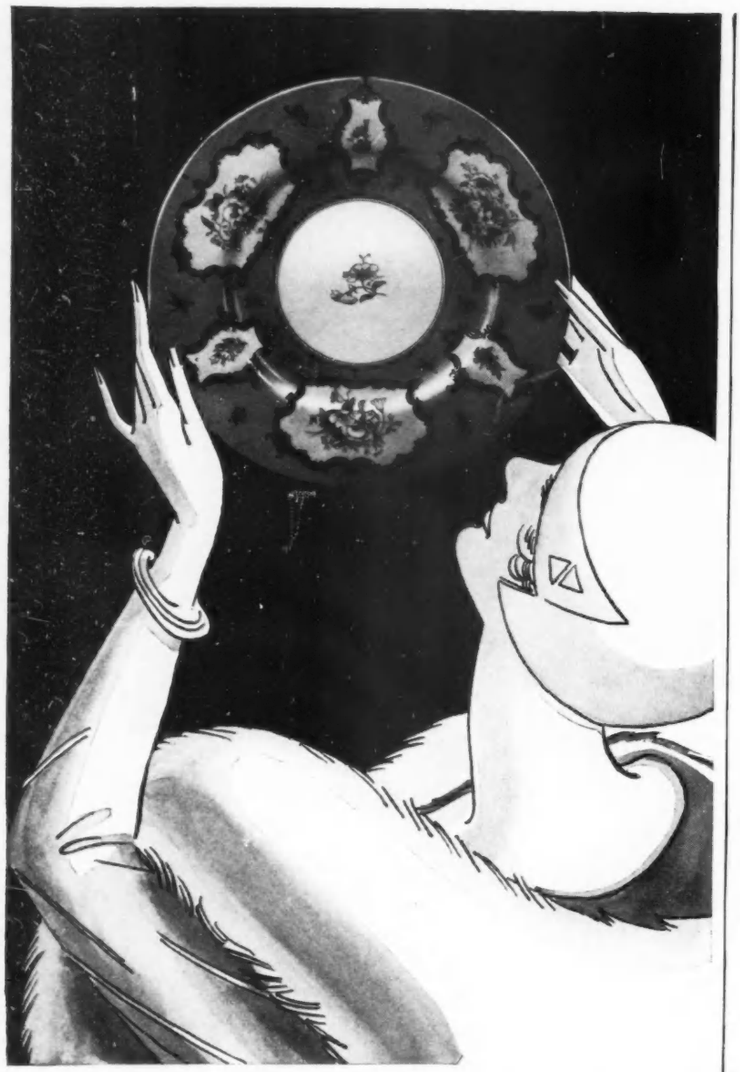
A FORECAST

The next issue of Vogue is the "Forecast of Spring Fashions" number. It is dated January 19, and it makes a public appearance on January 17. And this forecast is neither idle prophecy nor guesswork, for Vogue's Paris office is in such close and constant touch with the creators of fashion that it has first news of the fabrics and colours and lines that will combine to usher in the spring of a new mode.

Our resort collection is at the height of its brilliance

For the South . . . for California . . . for winter cruises . . . everything of the most chic! The very clothes that Frenchwomen are now buying in Paris to wear at Cannes, or at Antibes . . . the dead-white frocks worn with dead-white straw hats, gay tie-silk jackets, and cunningly chosen accessories . . . the wide-waled piqué tennis frocks . . . the rough linen ensembles . . . the light woolens . . . the new evening modes . . . everything! One may buy in our salons and sail for the Riviera tomorrow, secure that when one arrives, one will not be a day behind the mode.

BERGDORF GOODMAN
FIFTH AVENUE at 58th
NEW YORK



ALWAYS—THE UNEXPECTED!

Ever so many smart, discerning hostesses have come to regard Plummer's as a veritable Glass and China Wonderland. A land that holds delightful patterns and colors almost boundless in number. Always the new and unexpected—the finest china and glass offerings of leading makers in every part of the universe.

Many of the alluring patterns available cannot be obtained at any other shop. They are exclusively Plummer's—assurance of the highly appraised element of individuality in the china services of our patrons.

Other offerings include a wealth of colorful earthenware and pottery—and an entire department of antiques that will arouse and hold your imagination. Let us suggest a visit to this shop. Even if only to drink in the pleasant sight which five glittering floors of glass and china can present.

Wm. H. PLUMMER & Co. Ltd.

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Modern and Antique China and Glass

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CAULDON · ROYAL WORCESTER · ROYAL DOULTON · COALPORT

VARIETY IN THE ENSEMBLE

Coat No. 9646
Frock No. 9639

An unpressed pleat at each side front individualizes this cashmere princesse coat worn with a frock of printed crêpe. Designed for sizes 14 to 46

Coat No. 9646
Blouse No. 9631
Skirt No. 9638

The cashmere coat at the left forms an ensemble with a tuck-in jersey blouse and a two-piece skirt. Designed for sizes 14 to 46; skirt 26 to 40

Junior Misses'
Ensemble No. 9640

(Below, left) This sketch shows a complete ensemble with the jacket and skirt of plain jersey. The chic short jacket has a straight collar. Designed for sizes 13, 15, and 17 years

Junior Misses'
Ensemble No. 9640

(Right) The tuck-in blouse of the ensemble is made of novelty jersey. The skirt has a circular front with pressed creases and a wide belt buttoned in front. Designed for sizes 13, 15, and 17

You are right!

Cannon Lavender Lawn

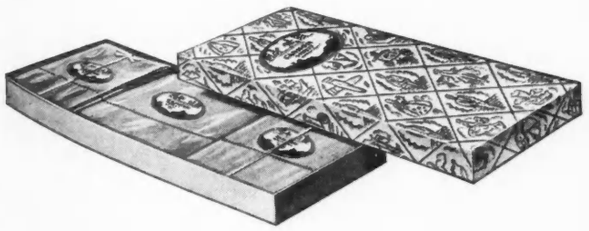
made in white and six pastel colors* is the finest sheet in the world

As a judge of household textiles, you naturally expect a sheet made by Cannon to have a high degree of excellence. You are right! When you handle a Cannon Lavender Lawn Sheet, you appreciate that its texture is a triumph.

The woman who manages a house necessarily becomes an expert in household textiles! If you do the buying for your home, you must judge the merits of drapery fabrics and slip covers; fine table linens; bedspreads, blankets, sheets; towels of many kinds. . . . You have proved by experience that Cannon towels are superb in quality and a worth-while investment. Smart and good-looking, they wash well, wear well, give unprecedented service at low cost. . . . Naturally when you learn that Cannon mills are making sheets, you expect to see something exceptionally fine.

When you first handle Cannon Lavender Lawn, your expectations of excellence are realized. For here is truly the finest sheet in the world, a joy to the sense of touch. Its texture is a textile triumph. Feel its softness, its smoothness. Notice the firm even weave that assures you of strength and service. Without being told, you know that such a sheet must be made of the finest yarn. And so it is, for the yarns are of Egyptian long-staple cotton—fully combed.

Cannon Lavender Lawn sheets will be prized from the moment the regal package is opened and the fresh fragrance of lavender greets you. Choose the snowy white, or one of the six subtle colors* that are the charming fashion today. Consider these sheets for trousseaux, for guestrooms, for gifts, as well as for your own use. . . . The next time you are shopping make it a point to see Cannon Lavender Lawn.

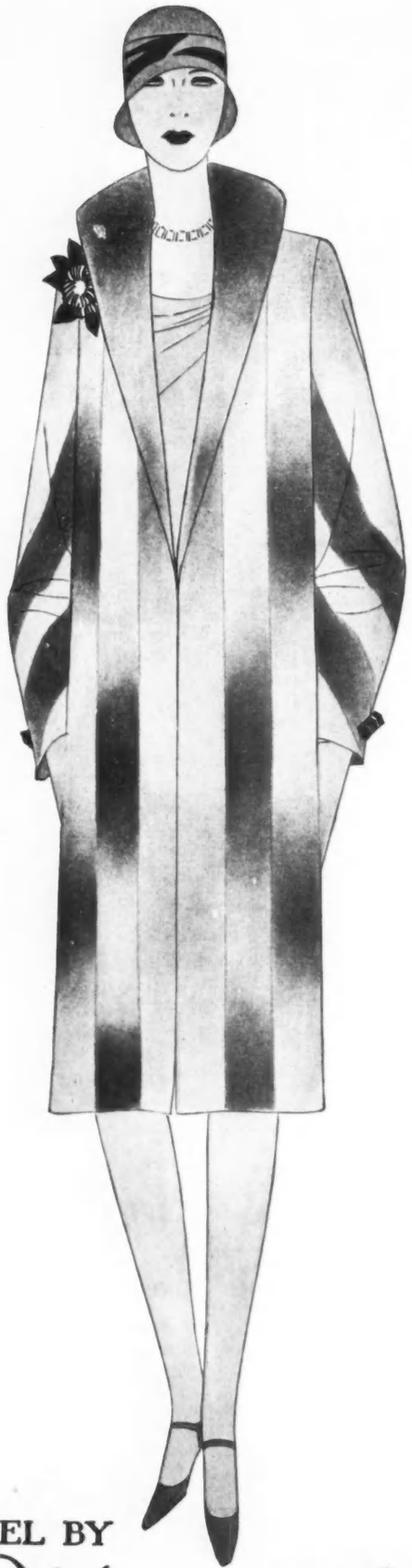


In Orchid, Canary Yellow, Sea-shell Pink, Nile Green, Azure Blue and Peach as well as White. All colors guaranteed fast.*

Yardley's Old English Lavender is packed with the sheets. Regal-looking packages and boxes, with different combinations of sheets and pillow cases.

Prices grade according to size. All regulation sizes. Cannon Lavender Lawn, average size in white, about $10 a pair, $5 each.

Cannon Linen, a standard quality sheet, and Cannon Fine Muslin, a popular-priced sheet, also made in white and six colors. Cannon Mills, Inc., 70 Worth Street, New York City.



MODEL BY

Mangone

NEW YORK

MANGONE MODELS ARE FEATURED BY THE BETTER STORES IN OVER TWO HUNDRED CITIES.

Childe Hassam divides his heretofore major theme, sunlight, with a portrait of the tennis champion, Helen Wills, to whom his latest etching series is dedicated; from the Keppel Galleries

THE ARTIST PRINT

(Continued from page 69)

and on this page are by the well-known American painters, Rockwell Kent, Arthur B. Davies, John Carroll, Childe Hassam, and Gifford Beal. The Kent and Carroll lithographs represent these artists' first adventures in this medium. Davies was a pioneer among American painters in bringing back this commercialized, and hence disregarded, medium into the realm of artists' prints. The etchings by Childe Hassam and Gifford Beal are the most recent prints made by these highly regarded painters of American out-of-doors.

Lithography is, apparently, the favourite medium with artists of the younger generation to-day. This is true, probably, because of its kinship to drawing, because the process is direct and autographic and because the oily black crayon and the matt white stone have the sensuous appeal of a painter's medium. In current print makers' exhibitions, the newest converts to print making use lithography rather than wood-engraving or etching. Incidentally (and a very important reason for its popularity), it does not require the learning of a new technique. The artist merely draws.

A NEW PHASE

Rockwell Kent is hardly a newcomer in the realm of print making. But because of his incisive line and strong-patterned compositions, wood-cut prints were the logical medium employed when he first essayed print making. His recent adventures in lithography are, therefore, a considerable surprise and of special interest to admirers of his very personal style. One from his recent series, "The Tree," is reproduced on page 68. It is superior to his latest wood-cuts in that it is free from the romantic exaggerations and style mannerisms that made these unrepresentative of the Kent quality at its best. The lithographs have the imagination-stirring quality and the competent, restrained handling of the medium found in his paintings. He has used the new medium with the flair of an expert technician. Experts will call attention to the quality of the greys and blacks and the economy of means with which he has achieved his effects. The amateur collector will not be governed in his decision to add a Kent lithograph to his collection because of these considerations, but rather because it stirs his sense of the poetic and romantic. The lithograph reproduced here may be purchased at the Weyhe Galleries for about twenty-five dollars.

Arthur B. Davies, whose lithograph, "Circling Doves," is reproduced on page 69, is a poet in paint of another order. His rhythmic patterns of lovely, unsubstantial female forms drifting across mystic backgrounds have long been held in high esteem by American collectors. Despite the high prices that his paintings command, his lithographs, exquisite and personal in their exposition of the medium, remain at a gratifyingly low figure. The elusive Davies quality is as inherent in the line and pattern of his black-and-whites as in the mystic tonal quality of his paintings. "Circling Doves" may be obtained at the Ferargil Galleries for about thirty dollars.

It is not surprising that John Carroll should express himself in lithography. He has a flair for line, a clearly defined style, and the ability to seize the essentials of his subject in a swift, decisive statement, all of which ingredients are essential to successful lithographic statements. The somewhat self-conscious modernism evidenced in his latest paintings is scarcely perceptible in the lithograph entitled "Nude," reproduced on page 69. A touch of gay sophistication added to his ability as a draughtsman gives his work its special cachet. The lithograph reproduced is one of a series done this past summer during a visit to Paris. It and the others of the series are obtainable at the Rehn Galleries for about twenty-five dollars each.

(Continued on page 108)

Helena Rubinstein Cosmetics Proclaim the Artist!

MME. HELENA RUBINSTEIN
World-Famed Beauty Scientist

THE secret of a successful facial ensemble? . . . Make-up that is as perfect in texture as in color . . . lipstick that lends satin smoothness as well as luscious tone . . . rouge you can blend with ease . . . powder so gossamer it becomes one with the skin . . .

Such are the cosmetics of Helena Rubinstein. For they are the creation of one who is artist as well as scientist . . . one who for years has divided her life between laboratory and atelier . . . studying constantly to bless all women with the wondrous coloring of immortal beauties.

When you touch the new Cubist Lipstick to your lips, when you bring the glow of Red Raspberry Rouge to your cheeks, when you clothe your skin with the gentle fragrant radiance that is Valaze Powder, then you realize the magic that lies in make-up.

For color, for texture, for staying quality, for wholesomeness, the cosmetic creations of Helena Rubinstein are unquestionably the finest in the world.

The Basis of a Chic Make-up

Before you apply your finishing touches, cleanse the skin with Water Lily Cleansing Cream—the exquisite youthifying cleanser, designed for the fastidious (2.50, 4.00, 7.50). Water Lily Foundation lends the skin a soft, alluring creaminess, makes rouge and powder doubly adherent, doubly flattering. An ideal powder foundation. 2.00. Now your skin is ready for—

A Powder Masterpiece

Valaze Powder. Clinging, exquisitely textured, subtly fragrant. In a rich variety of smart and enhancing shades. Novena for dry skin. Valaze for average and oily skin. 1.50, 3.00, 5.50.

It is essential that you visit Helena Rubinstein's Salons at this trying time of year, so that your beauty may present a harmony of perfection—skin, contour, eyes, hands and hair all exquisite. Here you will receive the last word in scientific beauty treatments and expert guidance on home treatments and make-up.

Ravishing Rouges

Valaze Rouges (compact or en creme) impart a luscious bloom that actually protects the skin! For daytime you will choose gay, piquant, youthful Red Raspberry, and for evening, Red Geranium, the vivid, the provocative. For the conservative woman there is the subtle Crushed Rose Leaves. 1.00 to 5.00.

The Magic Lipstick

Cubist Lipstick—Helena Rubinstein's newest cosmetic creation. Brings to the lips a softness, lustre and beauty rivalled only by the rare loveliness of its coloring. In two enchanting shades, Red Raspberry for day and Red Geranium for evening. To be chic one must have both. Smart enameled cases, Golden or Black. 1.00.

Water Lily Vanities

are masterpieces of the jeweler's craft! Enameled in Jet Black, Chinese Red, Jade Green or Golden. Double Compact 2.50, Golden 3.00. Single Compact 2.00, Golden 2.50.

Beautiful Eyes

Accent the Beauty of Your Eyes with Valaze Persian Eye-Black (Mascara)—instantly darkens the eyelashes, giving them an effect of silky, soft luxuriance. Wonderfully adherent, yet does not leave the lashes stiff or brittle. 1.00, 1.50.

Valaze Eye Shadow (Compact or Cream, in black, brown, green or blue). 1.00.

Valaze Eyelash Grower and Darkener promotes luxuriant growth of lashes and brows. 1.00, 1.50.

The Smart Woman's Beauty Treatment

Cleanse the skin with the luxurious Valaze Water Lily Cleansing Cream. Contains youth-renewing essences of water-lily buds (2.50). Revivify the face and eyes with the rare anti-wrinkle lotion, Valaze Extrait (2.50, 5.00, 10.00). Then wake the tissues with the unique rejuvenating stimulant, Valaze Eau Verte (3.00, 5.00, 10.00), and while the skin is tingling and responsive, pat in Valaze Emailline (1.75, 3.50, 6.00, 11.00), the bracing astringent massage cream. If muscles of face and throat droop, revitalize them with Valaze Georgine Lactee (3.00, 6.00, 11.00), a muscle tightener vital to sagging faces. A complete beauty treatment for the smart woman.

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Philadelphia, 254 South 16th Street
Boston, 234 Boylston Street

670 N. Michigan Ave., Chicago
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Cosmetic and home-treatment creations of Helena Rubinstein are obtainable at the better shops, or direct from the Salons

"Valeria"

The hat of Paris-Meme straw is a charming complement to this new ensemble "Valeria"...created of printed silk crepe in a smart Biche color, the cape and skirt bound in gay yellow...the color of the feather flower worn so jauntily at the shoulder.

MILGRIM

6 WEST 57th STREET

Just off Fifth Avenue, New York

600 Michigan Boulevard, South CHICAGO

1607 Euclid Avenue CLEVELAND

Milgrim Creations and Hats may also be obtained at the foremost shops in each city

FASHIONS FOR THE RESORTS

(Continued from page 81)

tunic in the yellow, and the reversible coat was brown on one side and yellow on the other.

Bearing these significant costumes in mind, one is in a position to appreciate all that the shops have done in assembling semisports and sports dresses, bathing-suits, and pyjamas.

THE TENNIS DRESS

First of all, the tennis dress, although the essence of simplicity in itself, may be varied by means of jackets, cardigans, three-quarters length coats, and full-length coats in a wide variety of materials. The dresses themselves may be of crêpe de Chine, shantung, piqué—both the silk and the cotton variety—, linen, and the novelty fabrics, and they are smart for general daytime wear.

Best is using cotton for tennis frocks, in pastels as well as white, and two new materials of foreign extraction—French toile de soie and British wash silk. All of these launder beautifully, which is a very important point. The same shop shows the tie silk printed jackets, and one may find belts, bags, shoes, kerchiefs, and hatbands to match. Vogue feels that it is not always the smartest thing to have too many articles that match. With one of these jackets, a bag and a belt, or a handkerchief and a hatband, are sufficient.

One very smart costume shown by Jay-Thorpe consists of a white crêpe de Chine tennis dress, with a high belt-line, and a bright blue double-breasted coat of a heavy knitted material. Woollens, of course, are very important in a wardrobe for the South. Schiaparelli has made a distinctive jacket-suit of white ondamoussa with a jumper of a new loosely woven woollen that is to be found at Lord and Taylor's. This is shown at the left in the lower sketch on page 80. And Chanel's yellow one-button cardigan, made of the most beautiful soft woollen, is to be seen at the same shop.

Sweaters and sweat-shirts of very soft light-weight jersey are shown at Best's with a variety of neck-lines, collars, and sleeve lengths. One of these is called the d'Ahetze shirt, after the well-known man's shop in Paris, and has a man's soft collar attached and little tie ends also attached to the collar-band. Shirts of this type are available, also, in pastel coloured handkerchief linen, and these are very good to wear with linen or piqué suits like the one at the left in the upper sketch on page 81. And cottons are even more important in the mode than last year, which is saying a great deal. Natural coloured linen suits, piqué suits, printed linen dresses and blouses, and checked gingham dresses and suits similar to the one shown at the right in the sketch at the top of page 81, may all be seen in charming versions at Best's. One of the smartest tennis dresses shown by this shop is made of a wide-ribbed imported piqué and is pictured at the left in the lower sketch on page 81. And, in continuation of the idea that such things must be fresh and crisply laundered, Best offers a long, white, wide-ribbed corduroy coat that can be washed.

Beach clothes, thanks to the present mode of brevity, depend on distinguished colours and excellent cut and workmanship for their success, and these are essential if the wearers are not to resemble the pseudo-beauties of a comic opera. The classic heavy wool bathing-suit is shown in both black and navy-blue by Best. Many women, at the French resorts last summer, wore a similar model of white jersey, and Altman has this, cut low in the back for the proper sunburn. This same shop is showing an outfit similar to a very smart one worn on the Riviera. This consists of a black-and-white two-piece jersey suit, the tunic of which can be worn either inside or out, and a white linen coat lined with red towelling.

Chanel has designed some charming suits of a firm, rather thick jersey, and Wanamaker has one of the best of these. Although in one piece, the effect is that of a tunic worn over shorts, and stitching trims the neck-line and belt, while a typical Chanel bow is placed in front. This may be had in a wide variety of colours, and, to accompany it, there is a jersey beach coat to match, with a stitched collar and edges, a removable white towelling lining, and a white monogram on the pocket.

A very effective colour combination that also originated at Antibes is rosy-orange and brown. Leonore Hughes adopted this for herself, and Saks-Fifth Avenue have a very smart suit with brown jersey shorts buttoning to a pinkish-orange blouse, topped by a long, brown jersey jacket. A very amusing and youthful model shown by this same shop is in four pieces—a tunic of red, white, and blue novelty jersey that can be worn inside or outside of the blue shorts, a beret of the novelty jersey, and a short, white silk shirt with long sleeves that is worn over all.

From Schiaparelli comes a black-and-white two-piece suit of a medium-weight woollen that has a separate brassière of the same white woollen to be worn under the tunic. A full white cape with a black insert in the back accompanies this. This ensemble is shown by Lord and Taylor.

Many women prefer to wear silk bathing-suits instead of those of wool, and the great drawbacks to these have always been the clinging quality of the silk when wet and its general flimsiness. Saks-Fifth Avenue, however, has several excellent models of a heavy silk tricot that has neither of these disadvantages. These suits may be had in colours and also in black, and there are some smart beach pyjamas of the same fabric at this shop.

NEW CAPS FOR BATHING

Bathing-caps must always be of the simplest design and have a workmanlike quality, being worn only while one is in the water and snatched off as soon as one comes out. The new rubberized crêpe de Chine caps are extremely effective and becoming, being pieced like the crown of a felt hat, curved well down over the ears, and cut up smartly over one eye. Wanamaker makes these to fit the wearer's head, or they can be purchased ready-made, with an elastic across the back.

Pyjamas grow more interesting and varied each year, and sometimes the bathing-suit and the pyjama suit are combined. Franklin Simon has one of this type, made of navy-blue jersey and a novelty jersey in red, white, and blue. The pyjama trousers and the bathing-shorts are of the plain jersey, the tunic of the bathing-suit is made of the red, white, and blue, and over all is worn a long, blue jersey coat. The same shop has very effective primrose-yellow and brown pyjamas, like those worn by the Comtesse Horace de Pourtalès and Miss Ina Claire.

A number of interesting pyjamas may be seen at Lord and Taylor's. The majority have the becoming, long, full trousers and short tunics, while the accompanying coat may be long or

(Continued on page 102)

..IN..
WASHINGTON

The Lafayette

The Mayflower

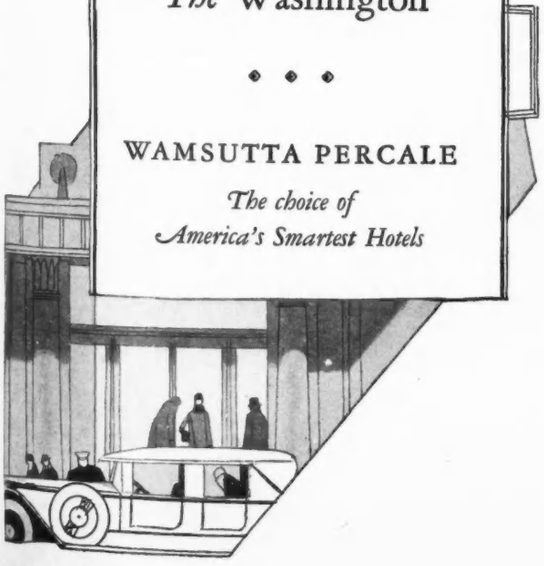
The New Willard

The Washington

• • •

WAMSUTTA PERCALE

The choice of
America's Smartest Hotels



...*Because*
they know what *you* expect

IN furnishing bedrooms a hotel manager considers, first of all, the standard of quality to which his most particular guests are accustomed at home. If the best of such equipment is somewhat more expensive than ordinary materials — as in the case of Wamsutta Percale sheets and pillow cases — he then carefully measures its price against the wear and tear of hard daily use.

And again his natural choice is Wamsutta Percale, for this exquisitely fine fabric has a record of laundering better and lasting longer than ordinary sheets made from obviously coarser yarns which are much less closely woven.

In fact, one of the largest hotels in America has proved that its Wamsutta Percale is actually saving thousands of dollars a year on laundry and replacement costs, simply because it weighs less and wears and washes better than other sheets and pillow cases which have been tested in the same way.

RIDLEY WATTS & CO.
Selling Agents
44 Leonard St. New York

WAMSUTTA
PERCALE SHEETS
AND PILLOW CASES
THE FINEST OF COTTONS

WAMSUTTA MILLS
Founded 1846
New Bedford, Mass.

Delman has created Shoes for the South in colorful harmony with the dawning modes of Springtime ..at Delman's New York and Palm Beach Salons. Delman Shoes are made entirely by hand in Delman's own workrooms
DELMAN SWAYS THE MODE
GORDON
Delman Shoe Salon
558 Madison Ave., New York
New Shop in PALM BEACH, Seaview Avenue & County Road
Washington
Southampton

FASHION DESCRIPTIONS

Descriptions of the models shown on pages 80 and 81

THE costumes shown on pages 80 and 81 were chosen for wear in the South, those in the two lower sketches being particularly typical of Palm Beach clothes. The others, while quite appropriate for Palm Beach, are less characteristic of Florida fashions and would be excellent choices for any one going to Panama, travelling on Southern cruises, or sightseeing in South America.

The figure at the left in the lower sketch on page 80 is wearing a very new all-white suit from Schiaparelli. The coat and skirt are made of ondamoussa, and an unusual woollen material with eyelet holes in it is used for the blouse, the lining of the jacket, and the scarf. At the right in the same sketch is shown a charming crêpe de Chine tennis dress, a type of frock that is the main foundation of a Palm Beach daytime wardrobe. Over this is worn a three-quarters length jacket of printed shantung. This particular print was designed by the well-known French artist, Lepape, whose work has often appeared in Vogue.

The upper sketch on page 80 shows two costumes suitable for wear even farther South. The one at the left consists of a short-sleeved crêpe dress and a short jacket of necktie silk foulard. These little jackets often have scarfs, belts, or purses to match. For travelling, the Mary Nowitzky suit at the right is an especially good selection. Checks are very smart, this spring, and a brown-and-white checked silk fashions the three-quarters length coat and the lower section of the one-piece dress, which is made with a white silk top.

Three linens are happily combined for the suit shown at the left in the upper sketch on page 81. Heavy buck linen is used for the jacket, crash linen for the skirt, and handkerchief linen for the tuck-in blouse. The figure in the centre wears a very smart brown-and-white checked silk crêpe dress with a brown wool crepella jacket. And the third lady sponsors brown-and-white checks in her gingham suit, which has a white handkerchief linen blouse.

In the lower sketch, a very chic sleeveless tennis dress of heavy wide-wale piqué, made like a tailored coat, is shown. This is copied from one seen at Antibes last summer. And at the right is shown a seven-eighths length coat of white corduroy that would be a charming and useful addition to any Southern wardrobe.

FASHIONS FOR THE RESORTS

(Continued from page 100)

short. An unusual suit from Mary Nowitzky has a long coat and tunic of red, white, and blue printed cotton—a material that has attained great importance—and long, full jersey trousers in dark blue. A pillow and a rug of the printed cotton match the suit and complete a smart beach outfit. The rug, which is lined with the jersey, may also be used as a bathing-wrap.

The same shop has an attractive suit copied from a Lelong model. A heavy tussur in pale fuchsia is used for the tunic and trousers, and over this is worn a white piqué coat printed in two tones of fuchsia.

Jersey is a favourite material for many of the newest pyjamas, and navy-blue is the colour generally chosen for it. At Saks-Fifth Avenue is a jersey suit with long, full trousers on a snugly fitted yoke that laces on each side. With this is worn a short tunic striped in two shades of blue and a short, open cardigan. Another excellent pyjama suit shown by the same shop is made of heavy tricot silk in black, with long, full trousers, a short, white blouse, and a short, double-breasted jacket.

The coolie coat is to be seen again, this season, but to be really chic, the colours must be vivid and the design simple. A good example shown by Lord and Taylor is of white flannel with a large green-and-blue moon on the back.

CLOTHES THAT GO NORTH

And, now, leaving the Southern beaches far behind, let us consider winter sports clothes, about which, frankly, there is less that is new to be said. In choosing costumes for skiing and skating, one must remember that Lake Placid and the other American winter resorts are much colder than Saint Moritz, so that warmth without bulkiness is a requisite. The correct skiing costume can vary only slightly from year to year, and the suits from Ochs Frères are the standard. These are shown by Saks-Fifth Avenue, made of the classic gabardine. Black is the most usual colour, but navy-blue, dark red, dark green, and brown are also seen. For the very slender is a rather different model with a short mess jacket, instead of the usual longer one. As a matter of fact, the new jackets are all noticeably shorter than those of last year. Some of the suits have tiny bands of contrasting colours running down the sides of the trousers and on the edges of the pockets. Another new feature is the use of an elastic band at the bottom of the trouser legs in place of the tapes that wrapped around the ankle.

FOR SKATING AND SKIING

An unusual and very smart suit in dark green gabardine is shown by Best. This has a Cossack coat that slips on over the head, reaching almost to the knees, while a bright sash that matches the scarf is tied around the waist.

Suède jackets are a wise selection, and Franklin Simon has a very good skating suit in dark blue, consisting of a suède jacket and a circular wool skirt. In Europe, many smart women favour black caps, sweaters, and skirts for skating. Franklin Simon has a heavy white wool sweater knitted in a shell design with coarse ribs. This would be most effective with a dark coloured gabardine skirt of the type shown in the same shop—circular, but heavily tucked to resemble pleating. A circular skirt is a better choice for skating than a pleated one.

As for accessories, every shop carries a variety of caps, scarfs, gloves, and socks, and flannel shirts that one can select according to personal taste. The smartest of the new scarfs are narrower than formerly and are worn tied and tucked inside the coat. A particularly good effect is obtained if the cap, scarf, mittens, and socks all match.

Shoes and skates and the more cumbersome paraphernalia are to be found, of course, at any of the sporting shops. And, as a last word of advice, shoes must be large enough to permit one to wear two or three pairs of woollen socks and stockings.

FOR THE SOUTH

—a delightful mid-season collection—

Stein & Blaine
INC.

FURS MODES

13 and 15 West 57th Street, New York

Again the favorite among Spring's smart straws!

PARYMARS

Exclusive Catalina Creations

MADE from a soft, pliable, woven Oriental straw body . . . shaped by hand to fit the head snugly . . . as light as a feather . . . in sports and dress styles . . . these PARYMARS by Catalina take their place as the smartest of the smart Spring straws!

Catalina Registered
SPORTS HATS

Created in California by
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NEW YORK DISPLAY ROOM • 411 FIFTH AVENUE

SEEN ON THE STAGE

(Continued from page 67)

might be written—mystery, tragedy, drama, comedy, farce. Davis has elected to use some of all, although the tragic is somewhat slighted—merely approached once or twice. The first act is given over to mystery and comedy, the second to drama and romantic abnegation. But farce, in becoming the prevailing mood of the entire final act, becomes also the impression of the piece the patron carries from the theatre. The mixing of genres in less skilful hands would be fatal—one would negate the other—, but Davis is so adept a theatrical mechanician that he manages to make the mixing enhance his story. The supple technique he has evolved for himself in the course of a long and diverse experience serves his purposes admirably. It utilizes the material fully, but never overworks it, achieves a splendid proportional emphasis; the parts are fitted together by a master joiner—which every good technician must be. Many playwrights are content to be merely that; Davis regards it as only the foundation for a spirited, constantly interesting play.

True, the people he creates fall short of reality; they obey meekly the demands of the plot, but he makes it clear from the outset that he intends to tell a tale and nothing more; he invites you into the theatrical theatre and, if you accept with that understanding and come asking no more than that, he assures you abundant entertainment — ingenuity, surprise, laughter, and even some emotion.

Owen Davis has written and had produced some two hundred plays; they range from the most arrant tencent thrillers through sentimental drama, a tragedy awarded the Pulitzer Prize, to irresponsible farce and mystery melodrama. Always, he has managed to keep up-to-date, the only one of his generation of dramatists whose work has responded sensitively to the shifting moods of the times. He himself refers humorously to his "speckled career"; "chameleon career" would be more apt, for each of his plays takes on the colour of the day, of the very hour in which and for which it is written. "Tonight at 12" belongs to the autumn of 1928.

So does the acting. The cast assembled by Herman Shumlin contains no "names," yet, with but two minor exceptions, all the actors play their parts admirably—Spring Byington and Owen Davis, junior, especially. The former as an upper middle-class matron has the ease, the grace, the humour such people usually lack on the stage. Without overstressing, she makes her every movement and every line effective. Young Davis brings ebullience and personal charm to the rôle of a lad who is willing to sacrifice his own happiness for his father's. He is not particularly expert histrionically, and he has an annoying idea that, by lowering his voice and putting much unnecessary breath into it, he is expressing mocking emotion. Experience will cure that. Moffat Johnston plays the professor with his customary dignified intensity. Patricia Barclay as his wife convinces. And Viola Frayne makes Mary that rare thing—all but unique in our contemporary theatre—a "common" woman who is not offensive, neither cheap nor vulgar.

And now, perforce, we turn to the revivals.

For more than a score of years, rumours have crossed the Atlantic of the wonders being performed in that Italian studio where Ellen Terry's son creates *décor*. Returning pilgrims have mumbled of magic. The more esoteric magazines have published photographs of his world-shaking designs with reverential descriptions by awed observers. At last, we in America are vouchsafed a view of his work.

"MACBETH"

THE program at the Knickerbocker announces:

"Annual Presentation of Famous Masterpieces
(Season of 1928-1929)
Shakspere's Tragedy
'Macbeth'
Designment—Gordon Craig
Staged by Douglas Ross
Director—George C. Tyler"

To come straight to the heart of the matter, the "designment" does not jar the theatrical heavens. Two or three of the dozen scenes are beautiful; the others range from effective to ridiculous.

Craig describes his approach thus: ". . . It has often been said that Shakspere creates his own scenes as he proceeds, using words to conjure these up before our imagination. But then he also uses words to conjure up before us the people—their costumes—all. Are we to refuse to visualize all? Are we to keep Shakspere for reading silently in our rooms? If so, then he is no longer for the stage and all is well. But if he be performed by actors . . . and costumed in actual costumes which indicate some period—then let us put a scene round these which shall suggest some place.

"No scene that I have worked at was worked at for its own sake. I thought solely of the movement of the Drama . . . I saw as I progressed that *things* can, and therefore should, play their parts as well as actors; that they combine with the actor and plead with the actor to use them.

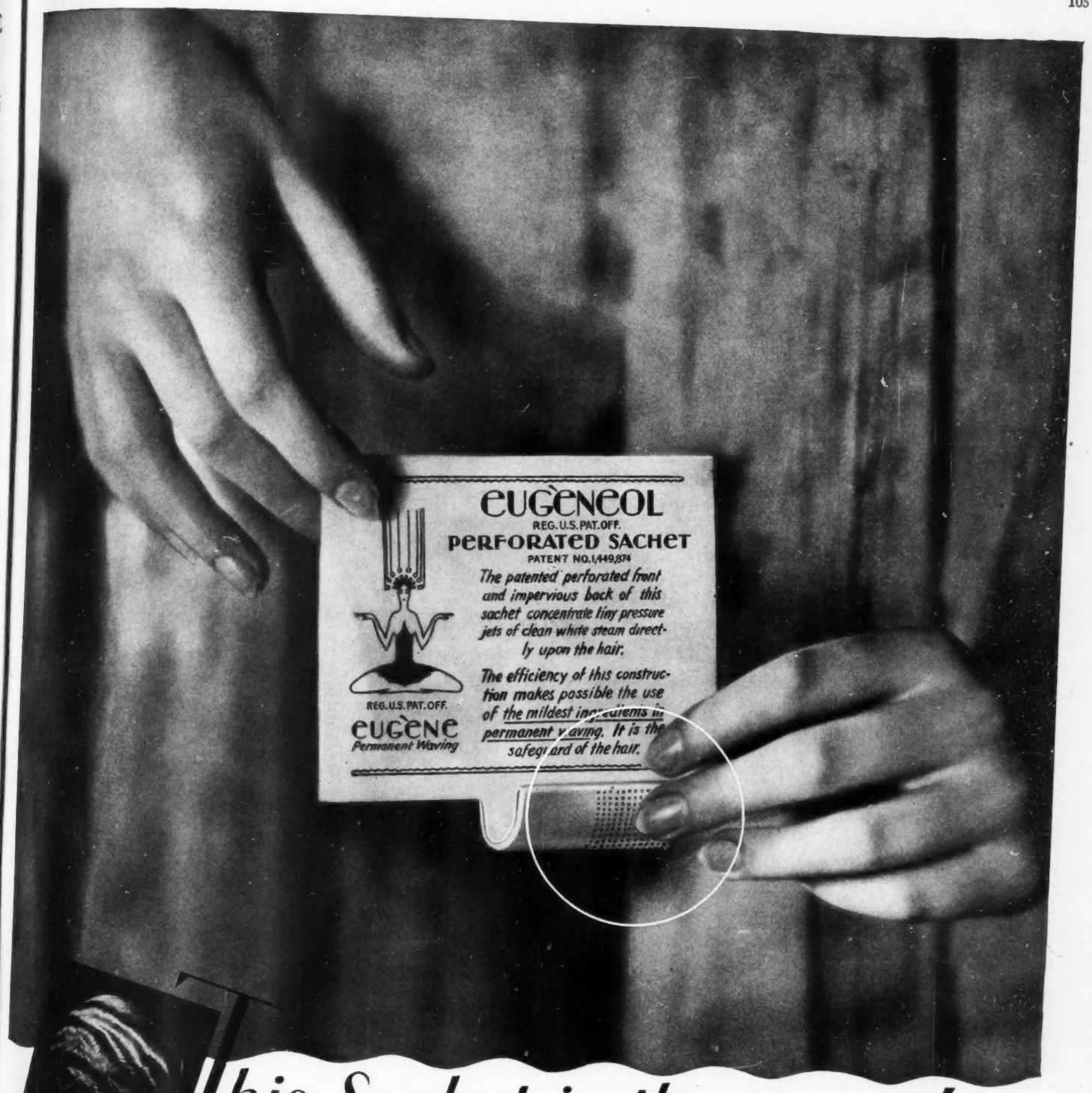
"To create a simplified stage is the first duty of a master of the Drama . . . by reviewing all the theatrical things known of . . . as serviceable to the stage . . . rejecting those which seem hollow and useless, retaining those which stand the test.

"What test?—the test whether or no they are capable of expression?

"Does a wax candle serve us to express the rising sun? If yes, then use it. Does it not serve? Then reject it. Can actors be taught?—to what extent? Which form of stage is the right one for such and such a play?—which next best, which least good? Choose the best. Does it not exist? Then build one."

Craig has simplified his stage remarkably—too much in some places—there, his economy reaches to bareness. His system of levels, adopted by advanced scenic designers everywhere, gives heroic proportions to what must be heroic. His scheme is unassailable. But when put into practice, it shows many lamentable weaknesses. The exteriors of his "Macbeth"—notably the witches' cavern and the high castle silhouetted against a dim sky—are lovely indeed. But the interiors give little or no feeling of barbaric splendour, nor do they suggest being lived in. As some one remarked when the curtain rose on Lady Macbeth's chamber, "No wonder she is ready for murder." The banquet scene is all wrong—and not solely because of the buxom ghost; it looks not unlike a modest Coney Island and, when the guests are seated, resembles a third-rate Latin painter's conception of the Last Supper. Lighting is, of course, fundamental in Craig's designs, and he was not here to supervise that. Without doubt, some of the pictorial

(Continued on page 108)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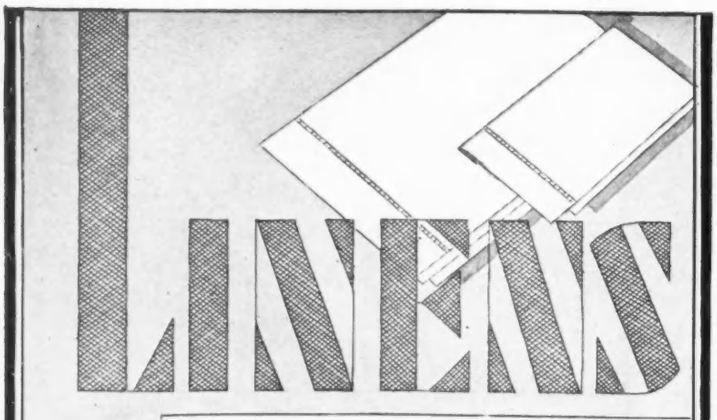

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OVERMANTELS

(Continued from page 70)

of overmantels shown in the photographs on page 70, exhibited by the Arden Galleries, are a demonstration of this assertion.

Frances Delehanty, Lauren Ford, and Georgiana Brown Harbeson, the artists represented, are highly regarded as painters. Their essays into the field of decoration are, for that reason, the more interesting and individual. The overmantels are exhibited in conjunction with mantels designed by Bradley Delehanty, Richard Dana, junior, and William Lescaze. Varied as are the points of view they demonstrate, each is distinctly of to-day—an individual solution of a decorative problem.

Miss Delehanty's sensitive precision of statement and charming colour sense are exemplified in the decorative portrait of Miss Ilka Chase, reproduced on page 70 and exhibited in conjunction with a mantel designed by Bradley Delehanty. The portrait, which is just enough stylized to make it serve as a decoration, is painted against a silver-leaf panel. The old-fashioned gown is in white and green, the curtains in mauve-pink, and the little lace-trimmed masque, possibly intended as a symbol, is in purple.

A different aspect of Miss Delehanty's decorative sense is the whimsical "Pinafore" overmantel, at the lower right on page 70, shown in conjunction with a mantel designed by Richard Dana, junior. The carefully organized design prevents an overemphasis of detail, but much of the charm lies in the clever characterizations.

Miss Ford's whimsical imagination, and her sympathetic insight into the children's world of make-believe are exemplified in her overmantel, "The Circus," shown at the upper right on page 70. This is designed to be placed in a child's room and is exhibited in conjunction with a mantel designed by William Lescaze. It is not an overmantel in the ordinary use of the word, but, rather, a wall decoration, as Mr. Lescaze is a rational modern and believes that open fireplaces are an anachronism.

Mrs. Harbeson's embroidered overmantel, entitled "In the Shadow of the Jungle" and shown at the lower left on page 70, is a departure from her more familiar medium of water-colour. The vigorous imaginative design manifested in her painting is, however, repeated in this purely decorative expression. The background of the overmantel is black linen, the design is embroidered with brilliant coloured silks and worsteds in stitches that emphasize the rhythms of the design.

ANDORRA BY MOTOR AND MULE

(Continued from page 65)

for all concerned. I feared that the forbidding jagged rock about two hundred feet below was going to be honoured with a sign, "X marks the spot where the bodies were found." The outcome, however, was only one bruised back, the result of a kick far enough out of reach to incur no serious damage.

SNOW-CLAD ENCAMP

Up and up, we climbed the rugged mountain into the snow caps. We had a delicious and much-appreciated luncheon at Encamp before descending cautiously again into the deep valley. Here and there, the crooked cobblestone pass lead us through dark, quaint streets, which were flanked by houses of grey stone with slate roofs and iron balconies. Some peasant women, washing clothes in the river, turned away when a camera was pointed at them.

We were glad to return to our friendly village inn, where we had left our luggage and our automobile, for the night was cold. Even after we were safely inside, the wind rattled the window-panes. After supper, we grouped about the stove on hard wooden benches, while the *patronne's* daughter cleared away the thick china dishes and the shepherds lit their pipes and talked. We questioned them about the possibility of descending the mountains on foot and returning to the French border Hospitalit. Another member of the party and I, especially, were interested in this way of descent. It would be a hike of about fifteen miles, and, in spite of a heavy snowfall, we were sure it could be done if we made an early start. The other three members of the party were decidedly against the plan and did all in their power to discourage us. The trail, they warned us, would be impassable with snow-drifts, we should get lost, and they would have to search for us. As these members of the expedition were averse to walking at any time, they were particularly anxious when they drew a mental picture of themselves, as a search-party, struggling down a steep mountain in heavy snow. "The team must hold together," was their slogan; we had come as a party of five, and we must return as a party of five. But we adventurers would not give in to their more conservative judgment. The shepherds took sides, and the argument waxed hot. Suddenly, we all realized the absurdity of fighting so heatedly over a proposed pleasure trip down the mountain side, and both sides gave in. We laughed at our ill-humour and called on the *patronne* to produce more bottles of red wine for drinks all round. The shepherds joined us in toasts to Andorra, and our anger melted away.

On the following day, we returned together to France by the way we had come.

So this supposedly untamed republic is not what it is pictured by a Paris travel bureau. It is by no means savage, but it is charmingly unspoiled in its remoteness, a genuine remnant of the old world.

NEW HIGHWAYS FOR OLD

But, unfortunately, "the old order changeth," and the privacy that has been Andorra's for twelve hundred years will be invaded, it is reported, by an ambitious French syndicate, which proposes to make a Monte Carlo of the mountain fastnesses. In too much of a twinkling, the cobblestone paths into the mountains will become motor highways, and the mules will be replaced by speeding automobiles. The simple peasants will lose themselves in the rushing in and out and about of the sophisticated world. The modest buildings will be overshadowed by impressive hotels and a gambling casino, and the red wine served by the *patronne* will be supplanted by more worldly drinks superintended by a suave head waiter. Politically still a republic, Andorra will lose its native independence under an organized rush of modernity and Europe will lose another "heirloom."

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SEVILLE—*newest Towle pattern*

This handsome 10-inch bowl is $55. With flower-holder, an attractive centerpiece. A similar bowl without base, useful for desserts, costs $35. The good-looking water pitcher is $115; the goblets to match, $19.25 each.

LOUIS XIV *pattern—Towle*

(Matching the flatware)

Matching the Louis XIV flat silver is this charming 10-inch sandwich plate at $28. Heavy service plates similar in design cost $250 a half-dozen. The 12-inch fruit salad dish costs $50; the stunning coffee pot, $110. Sugar to match $45; cream, $45.

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THE ARTIST PRINT

(Continued from page 98)

Childe Hassam's latest series of plates has been dedicated to Helen Wills. The twentieth-century nymphs introduced into his recent Long Island landscapes have become, in this instance, portraits of an individual. Hassam needs no introduction to the etching collector. His position as the outstanding American impressionist etcher is unassailable. But Hassam, as a recorder of sport, is a novelty. This series, of which the one reproduced on page 98 is the happiest combination of portraiture and out-of-doors, is of interest to both Hassam and tennis enthusiasts. It commemorates an event without becoming illustrative and remains essentially a part of the Hassam series of out-of-door impressions, showing the masterly treatment of sunlight and air that has given him his unique place in American out-of-door painting. "Helen Wills" may be purchased at the Keppel Galleries for about fifty dollars.

Gifford Beal's vigorous native presentation of American types and landscapes is exemplified in his etching, "The Sea-Bass Fisherman," reproduced on page 68. Again, in the case of Beal, it is logical that he should come to express himself in a print medium. His increasing predilection for drawing as a medium of artistic expression has paved the way for print making. "The Fisherman," which is part of an etching series of similar subjects, is an authentic presentation of American out-of-door life with a strong flavour of nationality, a quality found in all of Gifford Beal's work, both in the matter of themes and in his manner of presenting them. "The Fisherman" may be obtained at the Keppel Galleries for about twenty-five dollars.

SEEN ON THE STAGE

(Continued from page 104)

failures in the Tyler "Macbeth" are due to unimaginative lighting, but that is not wholly responsible. The fact seems to be that the Craig scheme is good for some scenes, bad for others, and he has not followed his own creed of retaining what is good and discarding the bad. He couldn't—it would necessitate beginning almost at the beginning again.

Lyn Harding's Macbeth confuses bluster with strength. Florence Reed plays Lady Macbeth's first scene so intensely that climactic building is impossible—those following can go no farther. She conceives the queen as a woman consciously evil, not one who becomes entangled in an evil ambition and is dragged to destruction by it and the evils consequent upon it. She leaps at her opportunity with an eager cry that is part snarl, part gurgle. If there were a leopard skin for her to lie on, her characterization would be complete. But for William Farnum's Banquo, Basil Gill's Macduff, and the Young Siward of Burford Hampden, no one in the cast is better than mediocre—some far below.

"MAJOR BARBARA"

FOR its second production of the season, the Theatre Guild uses Shaw's "Major Barbara." The story of the great munitions maker and his daughter is as apropos now as in those dim days before the War when it was first played here, and as verbose. More, at that time we thought every word that dropped from the Sage's pen precious—wit and wisdom. We have learned much in the intervening years. The play needs drastic cutting—the second act and much of the last are drearily prolix, long stretches drone and force drowsiness on the most ardent Shavians.

Philip Moeller's direction is, as usual, sensitive and expert. And two of the three settings by Redington Sharpe suit the action admirably; the third, looking like a page cut from a child's Christmas book, is supposed to represent a huge munitions plant.

Dudley Digges returns to his own delightful self in the rôle of Andrew Undershaft. Elliot Cabot reveals an unsuspected lightness as Adolphus. And A. P. Kaye and Percy Waram are excellent in character parts. Only Winifred Lenihan of the fifteen actors involved fails to come up to requirements. Her Barbara would be a perfect mate for Ibsen's Gregers Werle as he is represented by Ralph Roeder in the revival of "The Wild Duck." Both are insufferably sanctimonious.

"THE WILD DUCK"

THE great Ibsen tragedy, done as brilliantly by the Actors' Theatre as three years ago, is interpreted by a different group of people. Except Blanche Yurka. She remains to give her memorable performance of Gina. Dallas Anderson now plays Hialmar—plays him in three dimensions, richly, comprehendingly. Linda Watkins has the rôle that made Helen Chandler famous; it may make her famous, too. The Relling of Frank Monroe and the Old Ekdal of John Daly Murphy also stand out in a cast unusually well chosen and happily endowed.

AN ARTIST IN OUR MIDST

An artist, young and English, recently left the London shore-line for the New York sky-line. In masterly pen and brush strokes, he etches his impressions in the pages of Vogue dated January 19 —impressions that make an amusing, caustic commentary on our vast metropolis.

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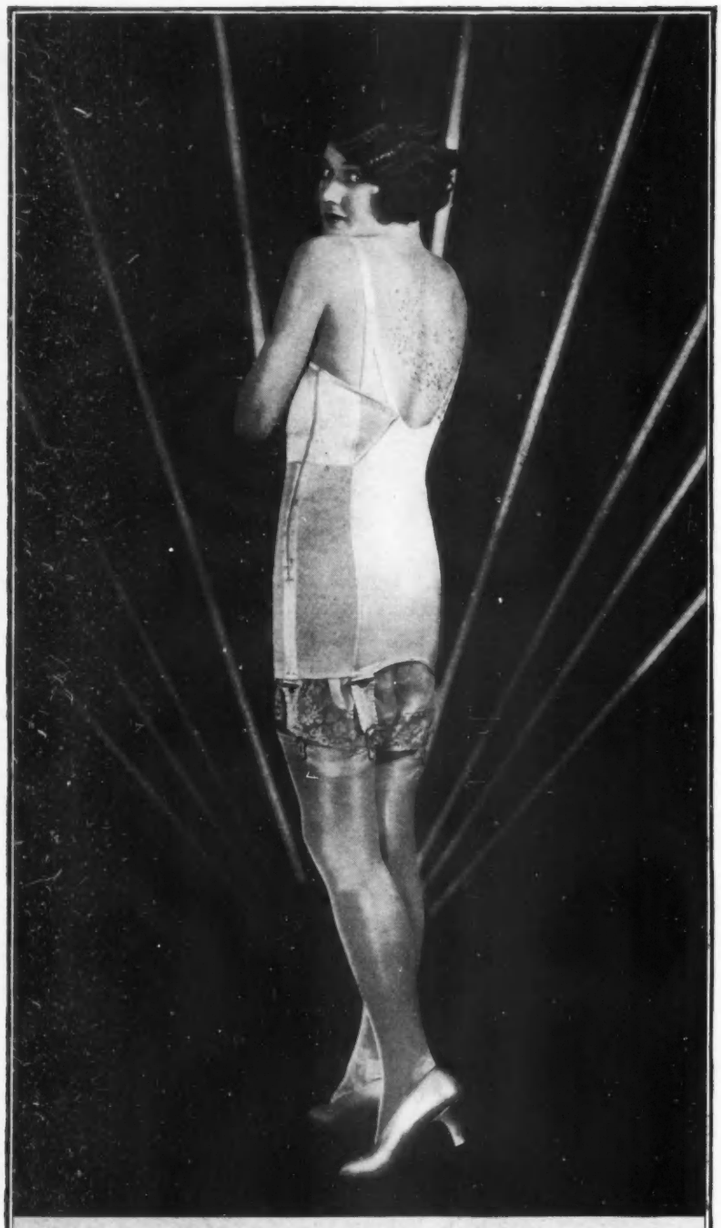

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Shaved goat, the colour of natural grey broadtail, fashions this town coat. It swings casually from raglan shoulders. Under it is worn a myrtle-green flat crêpe dress; from Kurzman

A new fur for winter wear, wild cat, is soft, warm, and lightly spotted. The lines of this coat are straight, with shirring on the shawl collar to add softness; from Saks-Fifth Avenue

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Under a top-coat, the jacket-suit is very smart. This copy of a Jane Régny model combines a dark leaf-green knitted cardigan and skirt and a sweater in green and beige; Saks-Fifth Avenue

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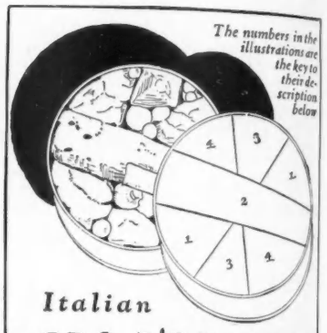

The numbers in the illustrations are the key to their description below

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HORS D'OEUVRES IN PROFUSE VARIETY

TRAVELED epicures are just as enthusiastic about the hors d'œuvres of Sunny Italy as those of the Nordic countries. These glistening, tasty importations are a pleasant change when interspersed with the more conventional appetizers, and are very distingué as a side dish, a relish unsurpassed.

The choicest catch from Mediterranean waters and tender vegetables, permeated with spicy herbs and virgin olive oil. There are cubes of clear tunny (1), here and there, coiled filet of anchovy (4), between stuffed olives (3), petit pois (3), and mushrooms (3), and of course the all-essential sardines (2). All for 60c; 3 tins for $1.50. Just mail your check to Vogue. Shipped postpaid.

French Mushrooms

Just the right size for grilling, marvelous when diced in sauce; creamed on toast, they tempt the most adamant.

43 to 44 mushrooms in count, each a twin of its neighbour, all smaller around than a quarter coin, with stalks cut close to the parasol.

Clear cream in colour, tender and tasty in texture, and tremendously convenient in quantity. These cans of extra small, cooked mushrooms hold an equivalent of 15 ounces of fresh mushrooms. The liquid is pure mushroom juice, fine for soup or sauce flavouring.

Though the price is an economy, we really suggest this package because of its convenience, its uniform, excellent species, and because not an ounce need be trimmed or wasted.

Vogue will send you four cans of these extra nice extras (express collect) for $2.00; twelve cans for $5.50.

GRAPES . . . LIKE JEWELS

Like brilliant red, amber and green gems are these fruit dainties, prepared from peeled, seedless grapes . . . tiny and decorative in their rainbow colours . . . delicious and festively gay when used as garnishings.

And so many ways to use them! There's almost no end! In salads, fruit cocktails, cakes, grapefruit, ice cream and desserts without number . . . these gay new fruit dainties stand out like jewels.

Use them generously . . . they'll coax compliments from your most worldly guest. These trusty three can be depended upon whenever colour, flavour or variety is sought.

Add this trio of colourful, tasty morsels to your Secret Shelf of Treasures. Vogue will have one of each (three jars in all) shipped you postpaid on receipt of $1.50

INTERESTING IMPORTATIONS

NUYENS' GRENADINE

Also the most complete line of delicious imported French non-alcoholic cordials including Crème de Menthe, Crème de Cacao, Apricot, etc. Made by NUYENS of Bordeaux—founded in 1802.

B. B. DORF & Co., 247 Park Ave., New York

Enclosed you will find my check for one 26 oz. bottle of Nuyens' Grenadine—costing $1.50 each (3 bottles for $4.00) express collect. Also please send me without charge your illustrated book "Cordial Cocktail Confidences" #25.

Name .....

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My Grocer's Name .....

Tea blossoms and tender leaves

From the cool mountain slopes of the semi-tropical southernmost Isle of the Land of Blossoms, comes the daintiest of teas . . .

FORMOSA OOLONG TEA

THE NECTAR OF ORANGE BLOSSOMS

Honeys . . . like wines . . . vary in flavour. The diet of the bees is the deciding factor. Plebeian fare, such as clover, cowslips, and thistles, results in just honey . . . nice honey to be sure. But certain blue-blooded bees instinctively spurn everything excepting orange blossoms . . . and their honey is nectar for the epicure.

On the slopes of the Sierras whole colonies of these discriminating creatures are at work . . . along with a certain packer who prepares their honey for a waiting world, in a manner befitting its excellence . . . which is to say, in an orange coloured jar.

Orange Blossom honey makes a charming gift, even to yourself. Its bright container adds a gay note to the breakfast table and its flavour marks the beginning of a perfect day. Let Vogue ship one to you, express collect, ***$1.00 per lb.***

Table Delicacies for Vogue Readers

Good News

AND it was a real surprise to the Smart Hostess who discovered that Bar-le-duc, which she knew so well in its red and white currant form, was made also of red and white strawberries, gooseberries, red raspberries, red cherries and mirabelles.

Yet, after all, why should French experts in fruit preserving and packing confine their art to currants alone? Other berries made by the Lord are as good or better.

But because these are not generally available, we shall be glad to have some sent to you. Which will you have—or all? All kinds are priced at 35c a jar (3½ oz.). 8 jars (one of each fruit) $2.50.

Mail your check to Vogue and your order will be carefully packed and shipped express collect.

Its SEALED-IN FLAVOR

–The talk of the table wherever served! . . . Vacuum cooked the exclusive Hormel way, Flavor-Sealed Ham retains all the natural Flavors, Juices, Vitamins and Tenderness to the moment of serving. A valuable reserve food supply. Serve cold instantly. No bone, no skin, no waste. *At leading stores, or write Geo. A. Hormel & Company, Austin, Minn.*

LAXA—*crunchy biscuits of bran and agar-agar that may be served any way toast is served.*

To Your Health!

Diet specialists at Battle Creek have prepared a wide assortment of tempting foods of a corrective nature. Bran has been dressed up in dainty biscuits, fig flakes, delicious cereals, appetizing porridge. Mineral oil has been reduced to creamy caramel form that you eat. For changing the intestinal flora, a remarkable new food has been perfected.

LAXA, which is being featured this month at all Health Food Centers, has been used with great success at the famous Battle Creek Sanitarium. Write today for "Healthful Living" a 60 page illustrated booklet describing with recipes the Battle Creek Diet System.

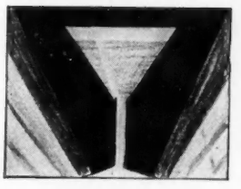
BATTLE CREEK Sanitarium HEALTH FOODS *for Everybody*

THE BATTLE CREEK FOOD CO. (Dept. 161)
Battle Creek, Michigan

THE WORLDS BEST SHIPS HAVE CARRIED Poland Water ON THE SEVEN SEAS FOR THE PAST 50 YEARS

Experienced Travelers are never without it

GESUNDHEIT!



A cocktail made of the natural juice of ripe tomatoes—nicely spiced, is a welcome deviation from the fruit cup . . and a marvelous appetizer.

TOMATO JUICE COCKTAILS

As you know, the tomato combines nearly all of the worth-while vitamins, even to the exclusive "E". It is the one food whose nutritive value dietitians agree upon.

And now the life of these precious vitamins is preserved by a new process of canning . . in glass . . a cold-pack method which brings them to you in all of their original vigour.

Vogue will be pleased to have this healthful, appetizing beverage sent to you express collect. Simply send us your check. 26 oz. jars, 50c . . . enough for eight generous portions. Five jars for $2.00.

this name

guarantees

the world's finest squabs scientifically bred, fed, rotisseried and packed on the world's largest squab farm. "Served either hot or cold." ($1.25 at your dealer's or by parcel post.)

Send for Squab Sampler

of two of each of Dyer & Davis' products (A) Whole Roast Squab in Jelly, (B) Pâté de Luxe, a delicious squab paste with a most appealing flavour, for sandwiches, appetizers and hors d'œuvres. Sent express collect for $3.25, prepaid, $3.75.

DYER & DAVIS
NEWFIELD, N. J.

SIX UNUSUAL CHEESES

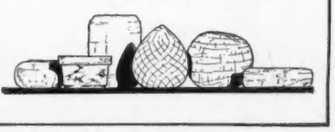
GOOD cheese, that zestful climax to every well-served meal, cannot come to the table in too many varieties.

Skilful hostesses offer their guests a wide choice of interesting foreign flavors, together with our own domestic versions.

The highly salted, red cannonball EDAM, or its fellow Hollander GOUDA, look as fine as they taste. English STILTON and CHEDDAR are infallibly pleasing in their delicacy and mildness, and as for Italian BEL PAESE, a full-cream loaf, and the familiar PINEAPPLE cheese . . . their reputations are well known.

Because these delicacies cannot always readily be found, Vogue offers to have fresh importations of each shipped to you postpaid, posthaste. Send Vogue your check for whichever strikes your fancy; all six, if you please, for $8.50.

Edam	4 lb. loaf	$2.25
Gouda	16 oz. loaf	.85
Stilton	10 oz. jar	1.35
Cheddar	3 lb. loaf	2.35
Bel Paese	22 oz. loaf	1.25
Pineapple	18 oz. loaf	1.25



"FOR THE HOSTESS"

a handbook for entertaining

IT'S just off the press in time to start you successfully on a new season—the sort of book you've always wanted—the only kind a smart woman could be persuaded to buy—a summary of the whole art of entertaining!

Training the servants—planning the menus—setting the table—everything is covered thoroughly but without a wasted word. Things as practical as the budget, and marketing. Things as unusual as the favourite recipes of well-known hostesses, epicures and chefs . . . and what does it cost? This is the part you can't believe—*a quarter!*

72 pp. 25c postpaid

Order from THE CONDÉ NAST PUBLICATIONS, *Greenwich, Connecticut*

DAVENTREE

Tusli — Kasha scarfs in three tones lend the utmost in smart distinction to this charming sports frock of Crepe Colette. It is particularly appropriate for resort wear.

DAVENTREE

WM H. DAVIDOW SONS CO 550 Seventh Ave., New York

davidow

FOR THE HOSTESS

A Few Culinary Proofs of the Fact That Fifty Thousand Frenchmen Can't Be Wrong

FRENCH cooking occupies a glamorous position in the culinary world, and a real French recipe is nearly as treasured a thing as a real French wine! Battles have been waged almost to the death over the merits of rival methods of preparing *sole à la Marguery*, and ladies have been known to resort to any means to secure treasured recipes from chefs of rival hostesses, to say nothing of what they would do to secure the chefs themselves! Of all the places where the excellency of French cuisine is demonstrated, probably none are more outstanding examples than the French liners. Between New York and Havre, one can eat some of the most delicious food to be had anywhere, prepared by the master chefs of the French Line. Each meal reveals some new triumph, quite incomprehensible to the layman, unless one has the open sesame of meeting the chef.

But, once this golden good fortune is granted, the skies are bright and clear for the acquisitive hostess. For here is the true French courtesy that we hear so much about! Madame is too kind, indeed, to admire these small efforts! But, it is Monsieur who is too kind to allow us the favour! The book is open for Madame's choice! And so it was that we were allowed to sit beside one chef of the French Line and select the following favourites from among a treasured collection.

BAKED ONION SOUP

A quarter of a pound of onions are sliced and browned in butter. These are then steeped in about a quart of consommé, seasoning is added, and the soup is poured into a shallow earthenware bowl. Rounds of French bread are added, cheese is sprinkled liberally over the top, melted butter is sprinkled over the cheese, and the soup is then put in the oven to brown.

TRUFFLE MORSELS

Rectangular strips of puff pastry, about three or four inches long, are filled with pork pâté seasoned with Madeira wine (cooking sherry may be substituted for the Madeira), and the sides are folded together. These pastries are then dipped in yolk of egg to glaze them and baked in a warm oven for about fifteen minutes.

ANCHOVY STICKS

A large strip of puff pastry less than a quarter of an inch in thickness is spread with a filling of delicate fish mixed with anchovy butter. This is then cut into little rectangular pieces about three inches long and less than an inch in width. A filet of anchovy is laid along each piece, and another strip of pastry is fitted over each lower piece. These pastries are then dipped in yolk of egg and baked for about fourteen minutes.

RILLETTES DE TOURS

Rillettes de Tours, which are a famous French delicacy, are pieces of highly seasoned larded pork, or pork pâté. To make them, a terrine is lined with thin slices of bacon, filled with pieces of pork meat, and the top is then completely covered with bacon. A pinch of spice is added, a laurel-leaf is placed on top, and the cover is fitted over the dish. The time of cooking varies according to the size of the terrine. One is able to determine the length of time by the condition of the grease that rises to the top during the cooking. As long as the grease appears thick and not clear, it means that the ingredients are still sending off the crude sugars, which are mingling with the grease. When the grease is clarified, the cooking is over. Mixtures that are cooked in terrines (earthenware pots) are always cooked *au bain-marie;* that is, the terrine is set in a panful of warm water and cooked in this manner. When the cooking is completed, the mixture is thoroughly worked with an iron fork, until all the ingredients are well blended. The seasoning should be tested by taste, and the pâté is allowed to cool in the terrine. This should be served thoroughly chilled.

BALLOTINES OF DUCK WITH OLIVES

A duck is boned, and the sinews are removed from the meat, which is chopped together with about two pounds of larded pork, some pepper, nutmeg, fine spices, and about a fifth of a pound of shallots that have been tossed in butter. The duck is then refilled with this stuffing and is sewed up so that the mixture can not fall out. The filled shell of the duck is then braised for about two hours over a gentle fire, together with the bones of the duck and several bones of veal or pork, some onions, carrots, a clove of garlic, parsley, thyme, and laurel. The duck mixture is taken from the shell, and a little bouillon is added to the stew-pan, to make the sauce, which is then strained, cleared of grease, and thickened with Madeira wine (cooking sherry may be substituted). The duck mixture is placed in a serving dish, together with stoned olives, and the sauce is poured over it.

LITTLE CABBAGES, GRAND'MÈRE

Small round cabbages are boiled and cooled, and the outside leaves are removed to make the outer wrapping for the finished cabbages. A stuffing is prepared of highly seasoned sausage meat, then shaped into little balls about the size of large nuts, which are wrapped up in the outside leaves. (The hearts of the cabbages are not used.) The leaves are formed into miniature cabbages and held in shape by means of a string or thread. These are placed in a stew-pan and simmered with minced carrots and onions, and are then transferred to a marmite pot, covered with the juice from the stew-pan, and allowed to cook gently for two hours.

STUFFED TOMATOES À LA DUXELLE

Medium-sized tomatoes should be selected, and a hole cut in the top of each. The insides are removed without altering the shape of the tomatoes, and the shells are seasoned with salt and pepper. A stuffing is made of pork, shallots, and mushrooms, and the tomatoes are filled with this stuffing and baked in a moderate oven.

STRING-BEANS PRUD'HOMMES

String-beans are cooked in salted water until they are three-quarters finished, then drained, covered with a

(Continued on page 116)

Housewives from all over the country write us that their experience with sheets in home use confirms our scientific washing test in which Dwight Anchor sheets outwore all others.

"This sheet has been in continuous use in my home for 12 years"

A Housewife's actual record of home use confirms our Washing Tests

OUR scientific laundry test proved positively that Dwight Anchor sheets do stand up better than others against repeated washings.

What is their record in day-in-and-day-out home use?

Housewives write us that here also—when to the strain of frequent laundering is added the weight and perspiration of the body, the careless handling and the pulls and jerks that ordinary home use brings—Dwight Anchors are away ahead of others in wearing qualities.

"In checking over my linen supply, recently," Miss Lillie Thomson, 116 School Street, Chicopee, Mass., wrote us, "I came upon this sheet which has been in continuous use in my home for 12 years. I thought you would be interested in this added bit of evidence that Dwight Anchor sheets do give the longest wear."

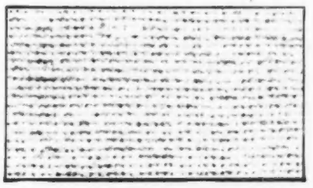
At the white sales this year, make a point of insisting on getting Dwight Anchor sheets, and you will find—as these housewives have done—that you will not have to replace them for years to come.

To ensure the longest possible lifetime to your long-wearing Dwight Anchor sheets, invest in the *larger sizes*—and get sheets 108 inches long in all widths. You will still further extend the lifetime of your sheets by getting those made with equal hems—top and bottom—so that they can be reversed and the strain equalized.

Match Your Bedroom Color Schemes with Tinted Sheets

The vogue for matching bedroom color schemes with tinted sheets and pillow cases has swept the country, and today, every woman feels that she must have at least a few for her best bedrooms. The Dwight Anchor tinted sheets come in five lovely pastel shades—pink, blue, nile, maize, and orchid—and in white with tinted top hems. They are dyed by a special process that makes even these delicate shades *safely fast.*

Ask for Dwight Anchors at your shop. And if you can't get them write us. We will send you the name of a shop that can supply you. They're guaranteed—and laundered, ready for use. Address Dwight Manufacturing Co., Minot, Hooper and Co., Selling Agents, 11 Thomas St., New York.



This unretouched photograph, taken under a microscope, shows the perfect condition of the sturdy Dwight Anchor fabric after repeated washings.

Write the date of purchase on the woven label sewn to the hem so that you can prove to yourself that Dwight Anchors wear longer than others.

Dwight Anchor

SHEETS · PILLOW CASES · SHEETING · TUBING

Manufactured since 1840

An Expected Essential *of the* Modern Bathroom

WEIGHING DAILY has become so recognized a part of the morning toilette that a bathroom scale has become as integral a part of the modern bathroom as a bathtub. No bathroom, today, is considered perfectly appointed unless it has weighing facilities.

Found in thousands of the nation's leading homes is the Health-O-Meter Automatic Bathroom Scale. Compact, unfailingly accurate, sturdily constructed, its lines blending in with the motif of modern bathroom design, it has won a well-deserved popularity.

Procurable at all leading department, drug, hardware and physicians' supply stores, or direct from the manufacturer, the Continental Scale Works, 5703 South Claremont Avenue, Chicago.

Health-O-Meter

Automatic Bathroom Scale

FURNISHED IN ALL FAVORITE COLORS

SPORTS FOR LOW WEIGHT

(Continued from page 47)

about it, but even the fanatics don't dare talk about it. It would be out of place.

SWIFT-MOVING SLEIGHS

After lunch, Alice, tucked in the gayest of painted sleighs, bright with coloured velvet and warm with fur rugs, is very conscious of the skis that are tucked in behind her. She is going to take her very first long run down the hills. She sees visions of flying snow and herself spilled into a drift, but even that dramatic picture can not keep her from getting complete details from the friend who is riding with her about *her* treatment: four days fast and four days food with oxygen *piqûres,* cups of weak tea, and a shrinking stomach.

Communing with herself, Alice is really upset because she thought she wanted to go to England next summer, but, having heard about the oyster cure in Arcachon, she is not so sure about England. Of course, she could do the smartest thing of all and have her own individual physical instructor travel with her; she admits the decided fascination of being able to stand on her head. She brings herself up with a start and decides she'd better keep her thoughts on the business at hand and remember what her skiing instructor has been teaching her. The hilltop has almost been reached, and she will soon be sliding to fame or sorrow.

PALACE HOTEL—TEA-TIME

This is the last sporting appearance of the day. Every one is in sweaters, trousers, and sports clothes. The colours are gay, and the patterns are bright. Tea is cheering, and the indoors warmth is so pleasant. Outside, the sun has set, and blue night is settling down. The smart corner of the room is as international as is any other chic gathering to-day.

Time flies. When the cocktails come, Alice has not the heart to risk one and yet continue to discuss electrical treatments, which are the last quarry that she has run down. There is a friend of a friend who knows a woman whose sister's daughter was very fat and lost pounds through those electrical treatments. She was enabled afterwards to make a brilliant and financially successful marriage. Alice, as she goes up to dress for dinner, can already feel the happy tingle of the reducing electrical current.

DINNER-TIME

Jeanne has laid out her newest stockings, sunburn shade for evening—care having preserved a September tan even until January; white crêpe de Chine sandals; a dull white dress with trailing ends; diamond and ruby jewels; and a tiny ruby velvet evening purse containing a white-and-gold enamel vanity-case. The more evening clothes the better at Saint Moritz, the evenings are so gay.

BEDTIME

Alice peeps out, through the curtains, as she does every evening, and looks at the little village, buried in the snow, contrasting strangely with the luxury and gaiety that she has just left down-stairs in the Embassy Room. What an enchanting and enchanted spot! Every day has been a fresh wonder to Alice. Every day she has heard of a new cure, and every day she has been surprised. One day, it was the lovely flowers in the flower shop; she never thought that orchids could grow so high. Another day, she had been fascinated by watching the "Sunny Corner" of the Cresta Run. Every day, there has been the pleasure of being photographed by her favourite photographer and then going the following morning to see if the big bear held in his outstretched arms a photograph that did not make her look too stout. Then, there has been dancing in the afternoon in the little *auberge,* to the sound of the gramophone, with that nice blond young man who knows such a lot of exercises to make you supple.

Tucked into bed, with a manual of exercises clutched in one hand, Alice reviews the day. She is very happy. Her circulation has improved, the tell-tale figures on the scales are going down, and her bridge winnings have gone up. And, in the Bar, she heard of a marvellous treatment that, when successful, lasts for ten years. Alice doesn't know quite what it is—it isn't diet, and it isn't massage, and it isn't exercise; there are no *piqûres* . . . no . . . as far as she can remember. you don't do anything . . . but just get gloriously thin.

FOR THE HOSTESS

(Continued from page 114)

light bechamel sauce that contains onions that have been sautéed in butter, and the cooking is then completed in a stew-pan.

POTATOES LORETTES

A dry purée of potatoes is mixed with an equal amount of chou paste, made without sugar. This mixture is shaped into little balls, which are fried in oil. To prepare the chou paste, one reduces a half-pound of butter in a pint of boiling water, then adds a half-pound of flour, stirring it in. The mixture is withdrawn from the fire, and eight eggs are added, two by two, stirring them until the consistency is smooth. The amount of chou paste may be reduced as one wishes.

EGGS À LA D'AUMALE

About an eighth of a pound of butter is melted in a casserole with a thick bottom, and six eggs, beaten as for an omelette, are added, together with salt and pepper. This mixture is stirred over the fire with a wooden spoon or a whisk, and, when the eggs have achieved the right consistency, the casserole is withdrawn from the fire, and less than an eighth of a pound of butter is added, a little bit at a time, and a small amount of cream. The eggs are arranged on a small platter surrounding a fondue of tomatoes and onions and are served with crescent biscuits of puff paste. This is a delicious dish.

BERTINA FOLTZ

MERCÉDÈS-BENZ

WORLD-FAMOUS MOTOR CARS

Outstanding in the annals of automotive engineering achievement of recent years, is the Supercharger . . .

A refinement of motoring that is individual to the Mercedes-Benz, alone . . .

Through its functions, a new experience in excellence and performance awaits you—new, greater surges of power—unfettered flexibility—comforts to carry you to the ends of the earth.

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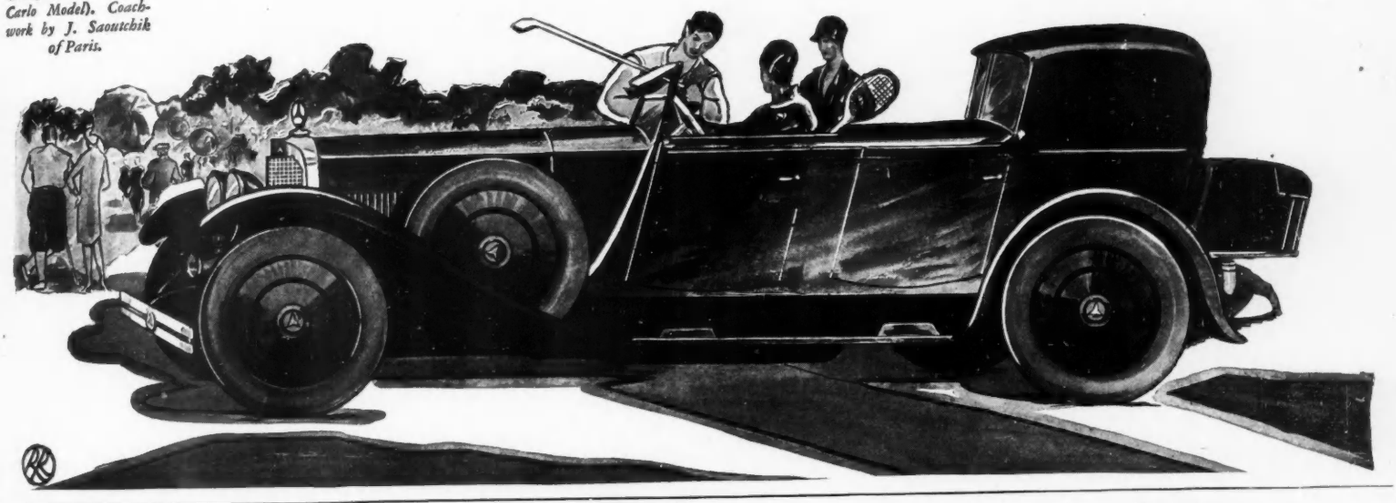
Collapsible Cab (Monte Carlo Model). Coachwork by J. Saoutchik of Paris.



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PALM BEACH AND CALIFORNIA

We present at this Time the Very Newest in Men's Distinctive Requisites befitting the Smart Atmosphere of Luxurious Comfort prevailing for this particular Season at these Fashionable Resorts of Warmer Climes.

SHIRTMAKERS AND HABERDASHERS

H. Sulka & Company

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27 OLD BOND STREET

PARIS
2 RUE DE CASTIGLIONE

what a whale of a difference just a few *inches* make . . .

Yes . . .

and what a whale of a difference just a few **cents** *make*

A definite extra price
for a definite extra
tobacco-goodness

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CIGARETTES

LIGGETT & MYERS TOBACCO CO.

"A Garment is no *finer than its Fabric"*

Southern Sunshine

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Haas Brothers'

Bambrair Fabrics

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smart alliance

A distinguished collection of wool fabrics that feature for the ensemble, a plain "companion" cloth with every fancy weave . . . Tweeds, reps and coverts in fresh interpretations.

Produced by

Haas Brothers

Fabrics Corporation

Fifth Avenue, New York

Bambrair Fabric ensemble by Saks-Fifth Ave.—Salon Moderne

THE DIARY OF CECIL BEATON

(Continued from page 53)

like, theatrical-looking sky-scraper was an enormous circular window, vividly illuminated and displaying a bathroom of periwinkle-blue china. So this was New York! *How* exciting! HOW lovely! How well worth undergoing any tribulations in order to see all this!

Vivid lights flickered, enormously tall, Gordon-Craig buildings loomed impressively, elegantly, theatrically, starkly, romantically, utilitarianly to the star-spangled heaven. No fog here, but an electric atmosphere!

Why had I never been told that this was the most beautiful city in the world? I was overwhelmed with surprise, delight, and gratitude to find it so. The view from my windows on the eighteenth floor is the most lovely and unique sight, equally fantastic and impressive by night, with a million sparklets of light and distant sky-scrapers looking like bursting fireworks suddenly struck stationary; and by day, with bright, white buildings in the glaring sun, with little toy-looking elevated railways discernible, dense road-traffic, and spurts of steam issuing forth from the ground, signifying unknown railway horrors below. How vividly like the film "Metropolis." And what an antiquated old cocked hat it knocks Venice into! "*How* exciting! How thrilling," and I did a high kick. "My first visit! But having to explain who you are and what you do is a bit petrifying," and I bit my lip.

A WHIRL OF PLEASURE

The telephone tinkled, and from that moment forth a whirl of pleasure, artificiality, busy-ness. A glut of kindnesses and eye-openers.

"Why, surely!" follows each time one says "Please;" and, "You're very welcome, I'm sure," after every "Thank you." The taxicab driver (and he is, incidentally, the world's champion spitter) says, "Why, step right in, buddy," and on arrival at the very perfect Miss Elisabeth Marbury's house, which has a scarlet front door, he says, "I hadn't an idea I was bringing you to any one with such a passionate door." Servants and shop people are astonishingly and charmingly "pally," and everybody is alert, shrewd, possessed of superhuman high spirits and good-humoured laughter, and wisely witty back-chat prevails on the slightest provocation—or even when an Englishman sees no provocation at all.

The dance bands are intoxicating and so much better than any in London or Paris. So, too, as Lady Heath pointed out, are ladies' legs and feet. Make-up is brought to a pitch of perfected art that can not have been equalled in Louis IV.'s reign. The food would rouse any epicurean to a frenzy of delight. Russian dressing means tomato ketchup, clams are popular, but ice-water tastes of ice, and flowers are mangy, moth-eaten, and prohibitive in price. In even the grandest shops, wizened, mildewy, little chrysanthemums, however spidery, are nurtured, pampered, and padded with ferns, and forthwith sold to Mrs. Otto Kahn.

Gradually, day by day, my behaviour becomes more like that of an American citizen. I learned what size coin to give to the "shoe-shiner," that a dollar means one shilling in English money and not four, and I learned which is "up" or "down" town and which is east or west. I know now that it is not for prayer and meditation, as I had at first believed, that the roar and hubbub of the traffic spasmodically ceases for some minutes at cross-roads, and I pride myself that, in one week of New York, I have accomplished as much as any American tourist would in London in the same time.

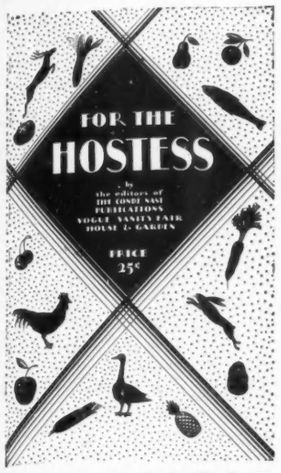
Although I have failed to see Mrs. Frick's collection of pictures, I have been to almost every museum and have been duly overpowered by the loveliness of the treasures contained: I have swooned in ecstasy in front of the dozen Grecos in the Hispanic and listened to the lecturer in the Metropolitan. I have cut in (in trepidation, though, I hope, apparently with nonchalance) at débutante dances, and though I have been in envious awe of the supernatural vitality of the bright young brigade, I am a little shocked by their lack of manners. I have feasted my eyes, at every turn and twist, upon the brunette Mrs. Munroe and her barbaric earrings; I have met the famous and charming Mr. Schuyler Parsons and caught Lady Mendl making her lunch off a glass of milk and a chalk-white biscuit, in her pastel-shade antique shop. I have learned that Mrs. Cornelius Vanderbilt is known as Mrs. Neeley. And on many occasions have I lingered in vain for conversation, but find that such a thing does not exist, for at lunch, gloves are drawn on when coffee is ordered, and entertainers of various sorts are dragged in to end after-dinner talk.

I have been dumbfounded at the excellence of the productions on Broadway (that magic, glamorous spot!). I have heard all the Grand-and-Sundry boasting that "Noël" is their *closest* friend, and I have been taken by Beverley Nichols to view this city from the fifty-somethingth floor of the Woolworth building. I have been interviewed by a sinister little reporter whose words of parting were, "I suppose when you gave your exhibition in London the critics 'roasted' you pretty thoroughly?" I have never seen any one with a lovelier complexion and texture of skin than Mrs. Harrison Williams, and I have seen Ina Claire for the first time since the "Girl from Utah" musical comedy of nursery days.

CELEBRITIES, NEW AND OLD

I have heard the *macabre* wail of the fire-engine and my heart-strings have been wrenched by negro voices, my eyes baffled by the pep and abandon of the dancing at the Cotton Club. And at my first opening night here (at Mr. Somerset Maugham's play), I saw in the flesh for the first time the celebrities that grace the pages of *Vogue* and *Vanity Fair*. The exquisite little creature, Lillian Gish, with her bundle of untidy, spider's-web hair, was no disappointment and just as I had hoped her to be. No detail of Miss Peggy Hopkins Joyce escaped me. She is superbly true to type, and the scarlet tresses of Mrs. Glyn are a delight. The number of English faces in our midst is incalculable—Mr. Syrie Maugham, Fay Compton, June, St. John Ervine.

Never before in my life, have I seen or drunk so much drink. But, far be it from me to talk ungratefully, after the overpowering hospitality and touching kindness received to date. How long my impertinence and lack of wisdom will be stomached remains to be seen, but even if, to-morrow, I were to be packed off home with a flea in my ear, I should have benefited and been stimulated by the electric atmosphere, touched by the nicenesses of Americans to one who is, at any rate momentarily, "up on his luck," delighted with the unreality and artificiality of the life, and greatly impressed by the general gaiety and happiness of those partaking in the one long "rush hour" that is the New York of to-day.



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THE WISE WOMEN OF FASHION

(Continued from page 51)

women have had beautiful backs and, knowing it, have had dresses made to show them. Evening gloves have been known first to cover tired hands and later to become more generally smart. The rage for twisted beads can be traced to one fair lady's twisted real pearls. It was a clever girl who first tied a man's scarf about her shoulders at Deauville. Lingerie touches had not been right for years, until one smart woman wore them and did not seem to be applying for office employment. White pearls and a *café-au-lait* body did not come into fashion from the Orient—a superchic, fair-skinned genius showed them the way, and the Riviera became a summer resort.

No matter how beautiful, how lovely a woman is, certain points are more lovely than others. Her chic may be uneven. She may wear sports clothes better than evening clothes. She may be lovelier without her hat than she is with one, and so it goes. A woman's needs bring endless details, change and permanency. They are the inspiration of the best in the mode.

THE WOMAN BEHIND THE DRESS

In actual creation of dresses, the smart women are a wonderful power. The best dresses of the year are not just models, but are made for the specific or general needs of chic women —at times, they are actually designed on, as well as for them.

An influential *cliente* arrives at one of her favourite dressmakers: she is, perhaps, going to a special party. Despite clothes-presses full of dresses, she has nothing to wear. Something has to be done. She is tired of this colour, or tired of that fabric, or, again, she may want a new variation of a dress that has had a great success. A dress that has had a great success means a dress in which the wearer was happy. Anyway, the work begins: a dress already in the collection is subjected to many helpful changes. Here is where the genius of the *vendeuse* comes in, knowing how to work smoothly and intelligently for the good of the house and the beauty of the *cliente*. Then come fittings, which the smart woman, either knowing exactly what she wants or blindly searching with her instinct for something she can't define, begins to help: "No. I don't like that line; why don't we have fulness here; this décolletage is right for me," or, "Let's put those loops that were on the side to the back, then I won't look as big as a house," and. "I like that end that is hanging there just as it is. Don't cut it off; leave it. The line makes me look taller and much slimmer."

This is one of the ways in which marvels are accomplished; talented designer, *vendeuse* who understands her *cliente* and knows what will be becoming, and the smart woman who knows her own needs better than any one else. She is helpless alone; she can't do it herself. If she does, nine times out of ten, she will end in the business herself, working being smart just now. Frequently, she does not know how it should be done, but how quickly she does know when it is right! Working with and for such *clientes* is half the battle to-day.

This is all part of the creating for and the considering of the individual. Everywhere, you find this individual personal attention. Special shoes, special jewels, special hats—not the model, but a hat cut to a hair's-breadth to be becoming to the exact contour of one face.

And the beauty products, the special lotions for just one *cliente*. A powder for one complexion and even the lipstick for one pair of lips. Luxuries—maybe—, but necessities to others. Expensive, of course, but such a wise expenditure to all to whom chic and beauty count.

Even though busy in the atelier, far away from every one, many a great designer visualizes certain *clientes*, their beauty, their needs, their tastes. This helps them to evolve and create great dresses and not mere models. There is even a tendency, to-day, for certain designers to make less important collections twice a year. Instead, they make smaller collections. Then, throughout the year, according to season and demand, new dresses appear every few weeks. This is practical, as well as pleasing to the private *cliente*. It also helps the resident buyer, who is always searching for new things. It is economical, too. A big collection is a very expensive show. A small collection involves a smaller sum of money. Creative activities, too, need not be forced beyond white heat twice a year, to create huge quantities of dresses—many of which never sell. Dressmaking houses are known by the smart women they dress, and the smart women go where they get what they want. To-day, wants are very exact.

THE PRACTICAL WINS

Everywhere in the rush, the practical, though beautiful, wins over the beautiful, but not practical. Most people have only enough time to adopt into their lives such elements as prove their worth by being of service. This is true not only of motors, trains, airplanes, ships, and modern household comforts, but is also true of fashions. Comfort is at a premium. It is essential to beauty, too. One of the greatest dressmakers of all knew that when, years ago, she first threw away bones and linings. The dress that first slipped over the head and tied was a decided step towards beauty, comfort, and ease. To-day, the dress that attempts to coerce the body is out of luck. The only chic body is the free, happy body. Nowadays, if the dress is tight, it is not the dress that is let out, it is the body that is reduced. And on we go, the smart women in the lead.

In the Forecast of Spring Fashions Number, the January 19 issue of Vogue, there is another section devoted to the Colour of the Mode. The tones and the nuances of Fashion—the shades of night, the light of day—appear literally to fascinate and instruct the smart woman as to what are the colours in the rainbow of chic. The first of these pages appears in this issue, the next on January seventeenth

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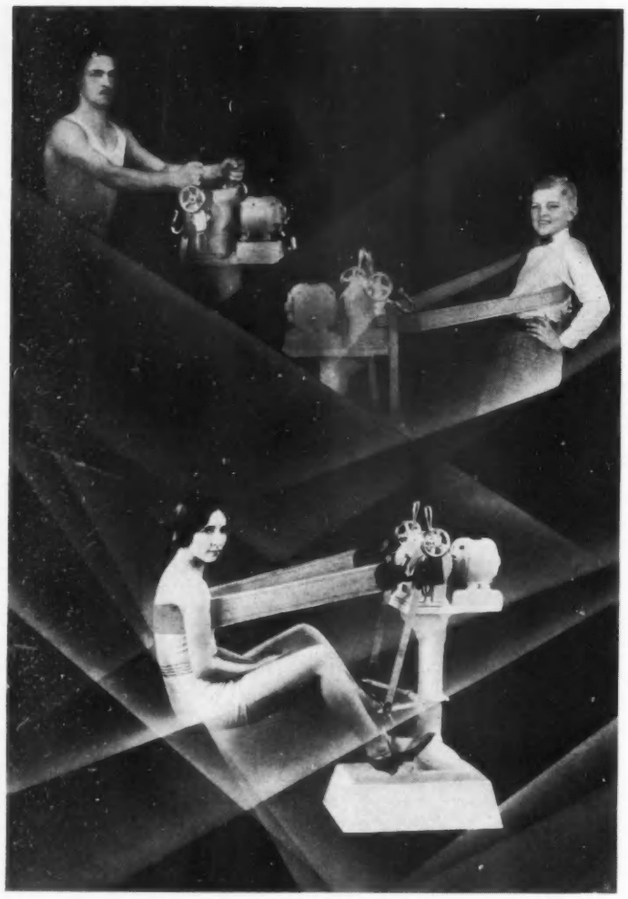

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ANSWERS TO CORRESPONDENTS

A Group of Letters Considers the Clothes That Go to Smart Resorts

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashions; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss V.B.M.:—I am going on a cruise through the West Indies in a private yacht. The trip will probably take no longer than three weeks at the most. As I will be with a small party, I suppose the clothes will be more or less informal. What will I need on board, and will I need to take special clothes to wear on land?

Ans.:—If you are starting from New York, you will need a fur coat, a woollen dress, and probably a sweater for the first day on deck, but you will soon be in summer weather. The cardigan is useful and very smart just now—not in the usual sweater version, but in kasha or light-weight woollen, without buttons, worn with harmonizing crêpe or flannel skirts. Close-fitting felt sports hats are most suitable, or the Basque beret, if it is becoming. If the weather is very warm, you may wear a linen hat or a medium-brimmed, simple straw hat to protect yourself from the sun. In January or February, there is almost no rain, so it is unnecessary to provide a rain-coat. A wool jersey crepella frock in a light colour, or in white, will be serviceable. White, warm weather, and the deck of a yacht are the smartest of trios. Two-piece crêpe de Chine frocks, a washable dress or two, and a cardigan of one of the new necktie silks are all the daytime clothes you will need in addition to the woollen ones already described. In the evening, a long-sleeved lace dinner-dress, simple, sleeveless dinner frocks of chiffon, possibly a pair of "tea-gown" pyjamas, and a light-weight wrap are sufficient for an informal cruise. Except that you will wear rubber-soled shoes on board and leather-heeled shoes on land, your costume will be the same on land or sea. If you are planning a formal visit at any port, you should wear what you would **choose** in the summer for similar occasions around New York.

Mrs. B.B.W.:—Some friends of mine have invited me to visit them at Aiken, this winter, and have asked me to choose my own time. I am anxious to see the colony at the height of the season. When should I go, and what clothes will I need? I might add that I prefer looking at sports to taking a very energetic part in any of them.

Ans.:—Whatever else you do at Aiken, you will either ride or wish you were riding. Even if you do not ordinarily engage in sports, we think you will regret it if you do not provide yourself with riding-clothes. The season is at its height in February and March, but you may go in January. The climate is more like spring than summer. In January, you will need tweeds and sweaters, but, in March, you might strike a week or two of hot weather, when it would be well to have a light coloured dress or two. The life at Aiken is quite informal—more like English country life than a resort. Most of the people who go to Aiken regularly have their own houses, and the best hotel is quiet and delightfully old-fashioned. The unpardonable sin is to be "dressed up," for every one rides or plays golf and pays more attention to sports than to appearance. Clothes must be warmer than for more southerly resorts. Two-piece dresses are worn a great deal, and light-weight woollen jerseys, but prints and chiffons are not seen, even on the older woman. An assortment of sweaters is essential, and, although afternoon dresses are seldom worn, it would be well to have one simple one in reserve. For the evening, very simple evening clothes are worn. Dinner-frocks and one or two dancing frocks should be sufficient. Elaborate jewels would, of course, be quite out of place. A simple evening coat is correct, although there are many occasions when you may motor in the evening in a tweed coat.

Miss H.R.:—I am going to Lake Placid to spend the week-end at a house-party, and I may stay on for some time for the winter sports. Although I do not want anything elaborate, I would like some outdoor clothes that will be becoming to my not-too-slender figure. As for outdoor skating, I am completely at a loss and would welcome whatever information you can give me.

Ans.:—Two things that are not smart at Lake Placid are a half-frozen or a "dressed-up" appearance. You will need a regulation skiing costume of midnight-blue or black gabardine. Other colours are less smart, and white is taboo. Take plenty of slip-over sweaters, so that you may regulate the number according to the thermometer. A fleece-lined "sweat shirt" is useful, and, for long exposure, a leather jacket is needed over all the other layers. Usually, in fair weather, no hat at all is worn, but there are occasions when you will need a Basque beret or a Norwegian visor-cap in any colour but white. Many smart women wear a narrow scarf wound twice about the neck, and another, equally narrow, tied in place of a belt. These scarfs may be very giddy, in a Norwegian or Scotch weave, and they are regular men's scarfs, knitted or of cashmere. Brushed wool is not worn because it catches the snow. You may take several of these scarfs, and here a touch of white may be worn at the throat. Take several pairs of giddy Scotch or Norwegian woolly mittens, which need not match the scarf. Gloves are not worn. For ski-joring, leather mittens prevent the reins from cutting the

(Continued on page 122)

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ANSWERS TO CORRESPONDENTS

(Continued from page 120)

hands. Take plenty of pairs of wool stockings, as you will wear several at once, and also bright coloured socks to turn down over the boot tops. Your ski-boots should be fitted over at least two pairs of heavy woollen stockings. Sweaters and skirts are worn for skating. Skirts are preferably of circular cut, although pleats are worn. Velveteen, tweed, or homespun are satisfactory materials, in a dark colour, but the sweaters may be bright as the sunrise. For tobogganing or sleighing, or if you go to watch the hockey, not to play it, take a sports fur coat or a very warm, fur-collared cloth coat and conventional woollen sports frocks. The younger set dances at tea-time in their ski-costumes and heavy boots. For evenings, informal dinner-dresses are better than strictly formal evening dress. If you are not slender, avoid knickers like the plague. Short, boyish jackets are smartest, but if a long coat is more becoming to your figure, wear one. Wear skirts whenever possible—for skating and every occasion except actual skiing. One last word of warning—it is not smart to look as if you had given too much attention to your appearance. Only the outsider is meticulously matched, and only the *nouveau* look new.

Mrs. T.T.:—My husband and I are planning to visit California, this winter, and I should like to know whether or not to expect only mild and brilliant weather. We wish to stay at a smart resort for a week or two, play on one or two of the best golf courses, and watch a little polo. Where would you suggest that we go, and what clothes should I take for myself?

Ans.:—The heat is not intense in California, and, in the winter, you are apt to need thoroughly warm clothes and fur coats, or a warm cloth coat with a fur collar. A light-weight tweed coat, or one of about the weight of kasha, may be welcome almost every day and is essential after sunset. No resort is smarter than Del Monte, with the golf course at Pebble Beach. The course at Santa Barbara also is excellent. The best polo is played at Burlingame. If you wish to go to higher altitudes, you must prepare for winter sports, as well as summer ones. You may take a skiing or tobogganing outfit, but the skis or toboggans themselves will be supplied you. For golf and general sports wear, you will need about the same things you would wear at Palm Beach. At least one light-weight woollen frock is necessary. For your bathing-suit, you should consider nothing but jersey.

CITY SPORTS ARE INDOOR SPORTS

(Continued from page 59)

Just as we got there, a bell rang, and dozens of girls came bursting into the hall, all clad in abbreviated blue linen rompers. Some were doing kicking dance steps all down the corridor, and we had to dodge along in order not to be kicked. And farther down, from behind a closed door, we could hear the sound of violent pounding.

Really, Sheila, it was almost more than I could bear! I'd been meek for one day, but there is a limit. However, Kathleen was too excited to hear my complaints, and there was nothing I could do but follow her through the door. We found ourselves confronting some twenty-odd romper-clad figures of assorted ages and sizes, all doing the "Low-down," the newest dance and an offspring of the Charleston and the Black Bottom. Next, we visited a class in tap dancing, done by a row of people all looking completely exhausted but curiously elated, and, then, we donned rompers ourselves and attempted the "Low-down." It's rightly named—a low-down trick to play on a frail woman!

TENNIS SERVES ITS PURPOSE

By the time we left, Kathleen was as bubbling with dance enthusiasm as Leila had been on fencing or Nell on skating. All the way to Long Island (where we were going for lunch and some indoor tennis), she talked of the marvels of Ned Wayburn's school and other marvels to be found at the John Murray Anderson School of Dancing. Here, she said, all the girls (poor dears!) who wish to take part in the Junior League performances must take a course of lessons for at least eight months.

The tennis game was played in one of the tennis buildings you and I read about in Vogue in December. In the intervals when I was recovering my breath, the girls all explained that, while there aren't any indoor courts to compare with these, in town, there are going to be some before long. Meanwhile, they said, there are courts in the Seventh Regiment Armory. The floor is a board one, and the light none too good, but, they assured me (pointedly), these faults improve one's game, as the board floor makes for speed and the light makes one keep one's eye on the ball.

A SPORTSWOMAN AT REST

Kathleen hurried me away after an hour of tennis, goaded by shame at my performance, I fear. She said it was because she wanted to take me for a walk around the reservoir in Central Park. She didn't want me to go back home thinking New York had no exercise. (If I get any more exercise, I won't be able to go back home at all!) So walk we did, once around, and then the worm turned! I came straight back to my room, took a hot bath, put on my most becoming négligée, collected all the available cushions, arranged the chaise longue in front of the fire, and ordered tea. Here I am, and here I'm going to stay till I feel really rested.

All of the girls are sure I'm ill. They've just been in, full of solicitation. They say they don't believe I'm very strong and that I ought to go to Elizabeth Arden's to build up my health. She has a glorified gymnasium with a yellow satin mattress on the floor and an exercising bar around the pink-and-yellow walls. I did prick up my ears at the word "mattress," but they went on to say that you use it to stand on your head. There's a new theory that standing on one's head for a certain length of time every day will keep you young and beautiful.

Well, I'm going. Not to Elizabeth Arden's; I'm going home. I have a theory of my own—that the way to avoid these terrible sports is to keep out of New York City.

Devotedly,
MARDIE

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In Ordering, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

How to Send Money. Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering, please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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